

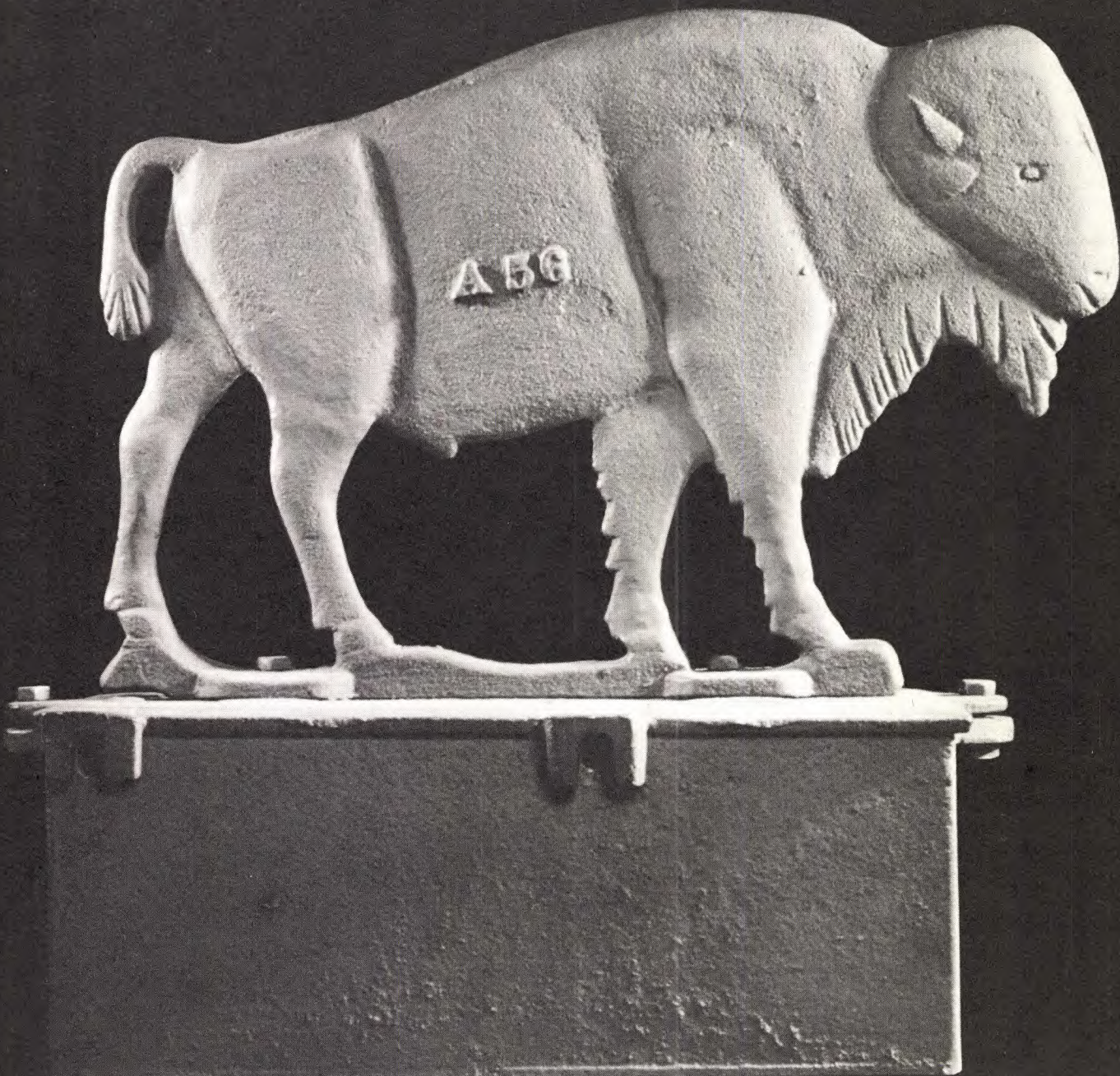
# U&Lc.

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UPPER AND LOWER CASE. THE INTERNATIONAL JOURNAL OF TYPOGRAPHICS

PUBLISHED BY INTERNATIONAL TYPEFACE CORPORATION, VOLUME FOURTEEN, NUMBER TWO, AUGUST 1987



There are not many people in the world who would recognize a windmill weight even if it fell on them. At first glance it might easily be mistaken for an antique weather vane. But windmill weights are an entirely different breed of folk art. They have their own unique function, history, design motifs and devoted cadre of collectors. See story on page 16.



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## EDITORIAL

## SPEEDWORDS

Once upon a time, when life and typesetting were slow and simple (compared to today's frantic pace), the only abbreviation we needed to describe the speed of typesetter output was lpm, lines per minute. In those ancient days, before 1960, newspapers set the pace, literally. They defined a line, using a small number of so-called newspaper, or legibility, typefaces, as consisting of 30 characters of eight or nine point type, set 11 picas wide.

But in the past three decades, old lpm has had such offspring as cps, cpm, cph, ipm, ppm and cpp, at last look. The purpose of these new measuring standards and their abbreviations is to offer a basis for comparing output productivity of competitive typesetters and printers, and to facilitate comparing the output speed of new generations of devices with their predecessors.

Frank J. Romano, of Graphic Arts Marketing Associates, has tried to clarify the meaning and significance of these speed words. The following is a summary of his thoughts:

Speeds of typesetters, rated in lpms, moved upward from 15 to 50 by 1970. Then came the digital era and the old rating system required a new standard, and so it went. Here's the family tree:

lpm—lines per minute.

cps—characters per second, which is equal to the number of lpm divided by two. This speed rating standard was developed for digital phototypesetters in the early 1970s.

cpm—characters per minute.

cph—characters per hour.

ipm—inches per minute. Used to measure the output of some laser phototypesetters. Thus, ipm times 72, divided by the point size equals the lpm. For example, 10 ipm times 72, divided by 9 point, equals 80 lpm. Imagesetters' speed is measured in ipm. They output text and graphics in position. They handle tone as well as line art.

Measuring this output speed in terms of type characters or lines is not meaningful. Usually, their output speed varies inversely with output resolution. Higher resolution equals lower speed.

ppm—pages per minute. A measurement of the output of laser printers that output sheets of plain paper, usually 8½" x 11." Today, a page printer outputting 2 ppm matches the output speed of most imagesetters. Of course, at present the latter offer higher resolution output, larger typeface libraries, and can output film negatives.

What's next? Finer resolution page printers with larger type libraries. In some cases, such output will serve as art for a printing platemaker. In others, it will produce the final documents. At first, fine resolution page printers may be too slow for medium- to long-run final output. That, too, is likely to change. The exact moment when this will take place cannot be forecast today. Concerned buyers and users must keep their technological eyes and ears alert to the rapidly changing scene as described in the trade press and at the industry's conferences and exhibitions.

*Edward M. Gottschall*

### In this issue:

#### Editorial Page 2

The new vocabulary of the new measuring standards of the speedy new typesetting and printing technology.

#### Thoughts Page 3

A succinct philosophy of education in 42 incisive words.

#### Deltiology Page 4

About people who are "hopelessly in love with cards," and one deltiologist in particular.

#### Daniel Pelavin Page 8

A designer who never lets his graphics interfere with his communication.

#### Steven Guarnaccia Page 12

He works in spare line, minuscule images, speaks softly, but carries a big kick.

#### Kid Stuff? Page 14

An alphabet design contest turns up potential graphic giants in Lilliputian land.

#### Of Windmills and Weights Page 16

Hidden treasures blowing in the wind.

#### Families to Remember Page 20

The Brothers Grimm and ITC Benguiat.® Another in our series of genealogic and typographic families worth celebrating.

#### More Is Better Page 24

Felipe Taborda, designer, illustrator, photographer, filmmaker, teacher—a one-man communications conglomerate.

#### ITC Gamma,™ ITC Slimbach™ and ITC Pacella™ Page 28

A review of three versatile faces that offer warmth, liveliness, clarity and legibility.

#### Imperial Easter Eggs Page 34

The saga of three families and their million-dollar eggs.

#### Eloquent Wordplay Page 43

Words that speak louder than pictures.

#### Department of Weird, Wonderful and Useless Information Page 44

Senior citizens of the human, animal and vegetable kingdoms.

#### Book Shelf Page 46

Selections from the newest crop of art and graphics-related books.

This issue of U&Lc was mailed to 215,000 readers: 160,000 in the United States and Canada, and 55,000 abroad. It will be read by approximately 1,000,000 people.

#### INDEX TO ITC TYPEFACES

ITC AMERICAN TYPEWRITER®	15	ITC GARAMOND CONDENSED®	35, 38, 39
ITC AVANT GARDE GOTHIC® WITH OBLIQUE	FRONT COVER, 2, 8, 35, 40-42	ITC KABEL®	15, BACK COVER
ITC BENGUIAT®	20-23	ITC KORINNA® WITH KURSIV	4, 5
ITC CASLON NO. 223®	43	ITC MACHINE BOLD®	43, 44, BACK COVER
ITC CASLON NO. 224®	34, 35	ITC MODERN NO. 216®	43
ITC CHELTENHAM CONDENSED®	8	ITC NEW BASKERVILLE®	37, 40, 42
ITC CLEARFACE®	16-19	ITC NEWTEXT®	2
ITC / LSC CONDENSED® WITH ITALIC	26, 37-39	ITC PACELLA™	32, 33
ITC ÉLAN™	3	ITC SLIMBACH™	30-31
ITC FENICE®	2, 3	ITC USHERWOOD®	44, 45
ITC FRANKLIN GOTHIC®	2, 16-19, 25-27	ITC VELJOVIC®	44, 45
ITC GAMMA™	28, 29	ITC ZAPP CHANCERY®	40, 42



# THOUGHTS



***“Do not try to satisfy your vanity by teaching a great many things. Awaken people’s curiosity. It is enough to open minds, do not overload them. Put there just a spark. If there is some good inflammable stuff, it will catch fire.”***

*Anatole France*





## **Deltiology** **The new old craze**

If your kid announces out of the blue one day, "Mom... Dad...I want to be a deltiologist when I grow up," don't despair, don't panic. Just start saving shoe boxes. Because when a deltiologist goes at it seriously, there is no end of boxes and closet space one needs to contain the postcard collection. That's what deltiology is all about. And the handful of old postcards you see here are only an infinitesimal fraction of Joan Wilking's hopelessly expanding collection. The actual number is in the thousands.

Joan Wilking, a deltiologist by avocation, is a graphic designer by vocation. She came by her collection because of her interest in typography. She started to collect in 1978, picking up one here...one there...in antiques shops. Eventually she advanced to bidding at auctions and buying them in lots.

But having started as recently as 1978, she is something of a newcomer to the adventure.

The craze for collecting postcards actually got its start in Europe at the turn of the century. The first of them were purely typographic in design and appeared in Austria in 1869. They made their appearance in France in 1870 about the time of the Franco-Prussian War. These later cards were illustrated with soldiers, muskets and military paraphernalia publicizing the war effort. But the modern picture postcard made its grand debut at the Chicago Exposition of 1893. From that point on, postcard collecting became a mania. In 1906, 700 million cards were sold in America alone. Only seven years later, over 968 million were sold.

The most ambitious cards, esthetically, were printed in Germany and Bavaria prior to World War I. Ms. Wilking has





some in her collection, printed in chromo-lithography, which she estimates used as many as 20 stones. In addition, they are elaborately gilded, embossed and printed on the finest rag paper. Such extravagant specimens, however, were not to be found much after 1925. The Depression, World War II, and the demise of the old, established printing houses in Europe neutralized the fervor for postcard collecting. But it was only the lull before the renaissance.

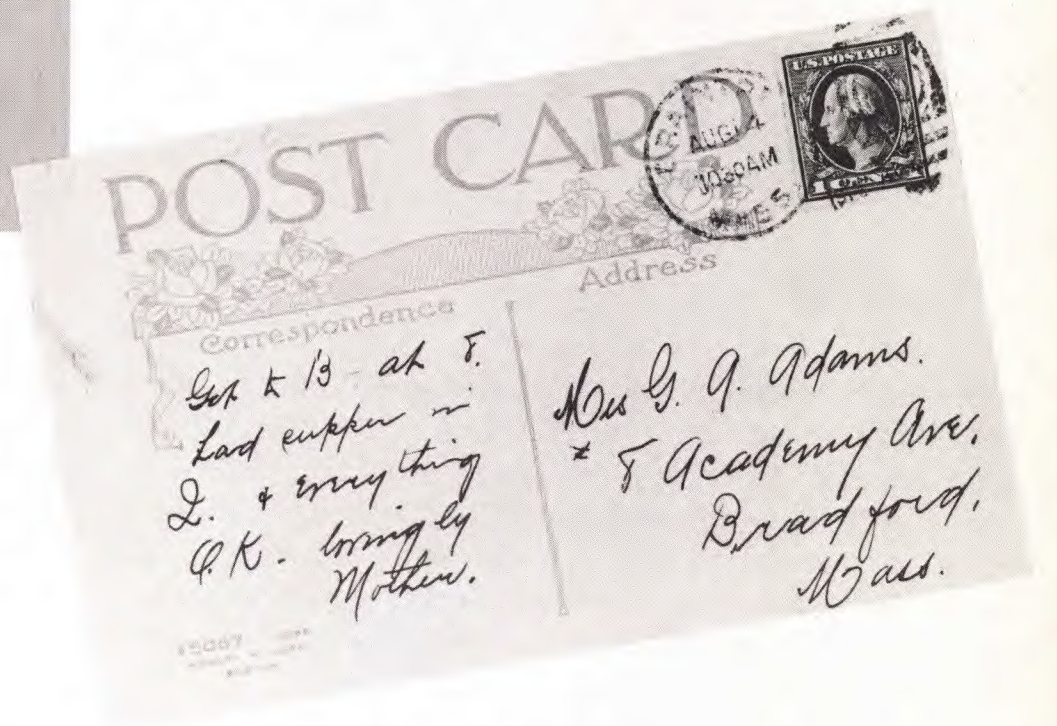
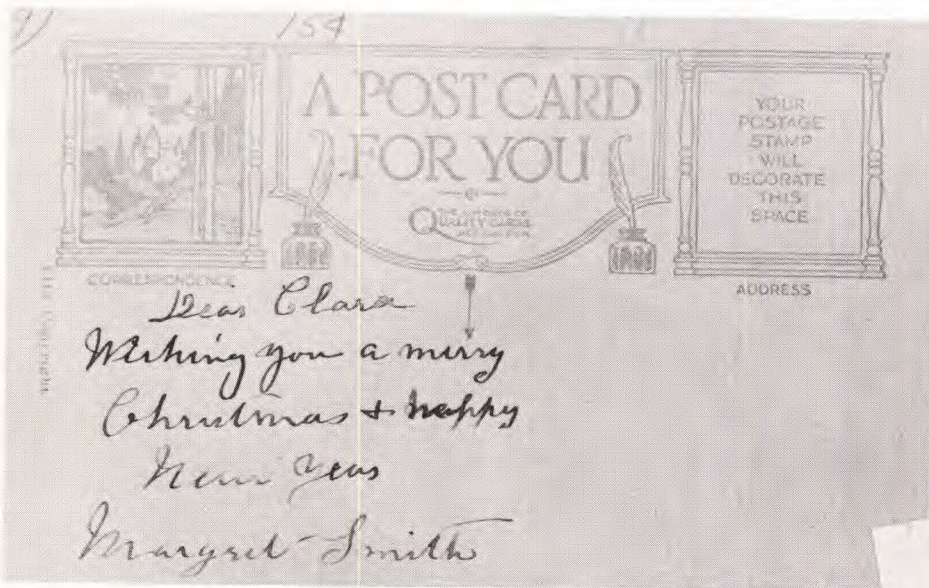
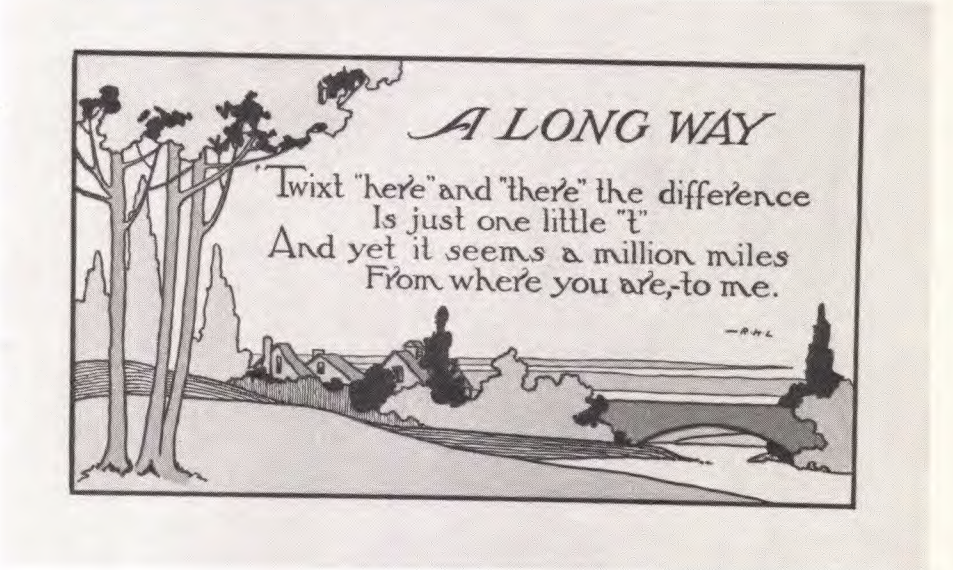
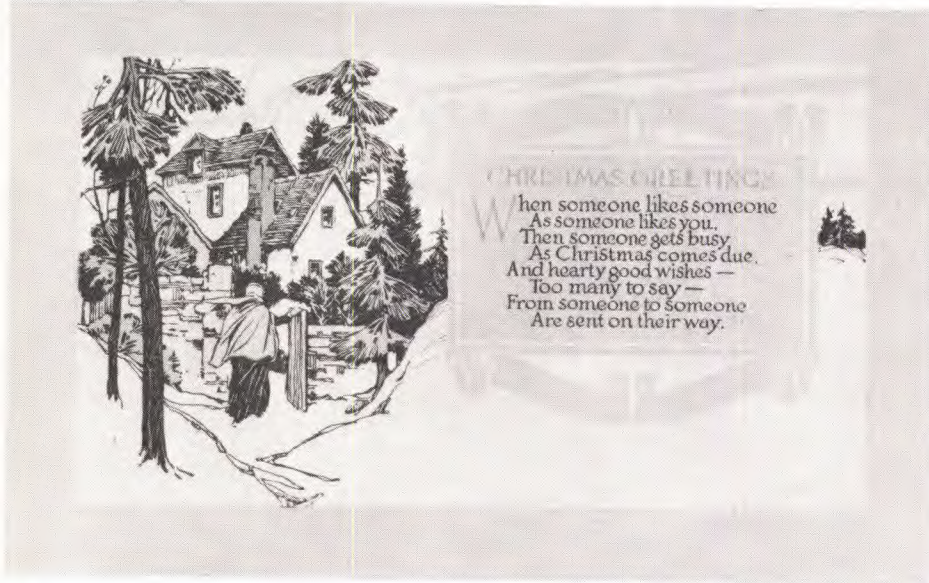
Deltiology is alive and thriving once more. Societies of collectors have been organized in major cities. Exhibits and auctions are advertised regularly, and thousands of people have rediscovered the joys of the hobby. But newcomers must beware. Collecting can become a bottomless pit unless you specialize. Some collectors focus on old advertising cards, some on travel cards. There are people who collect only cards

featuring national monuments or scenic wonders. Some concentrate on political themes, others on comic illustrations. Ms. Wilking's collection grew from her interest in type. Shown here are some of her sentimental greeting cards.

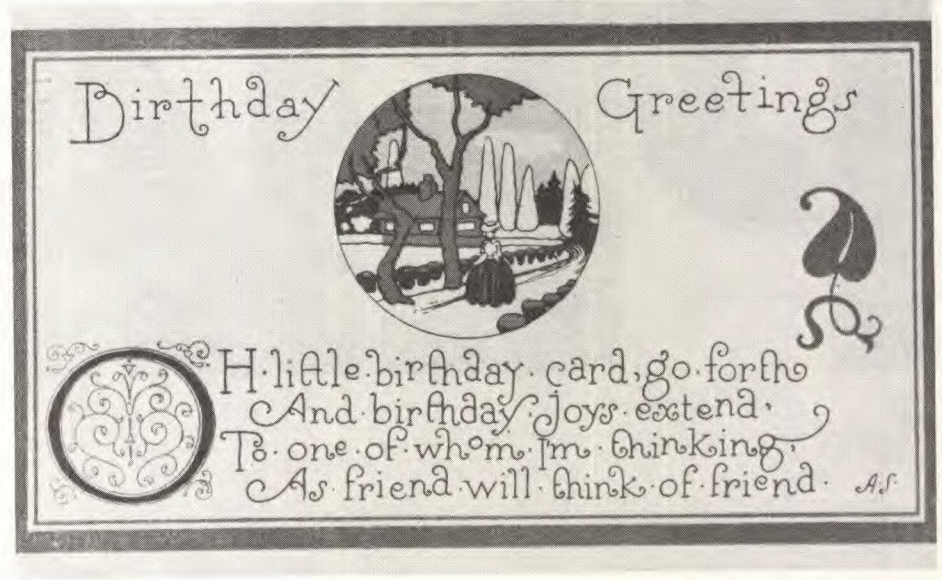
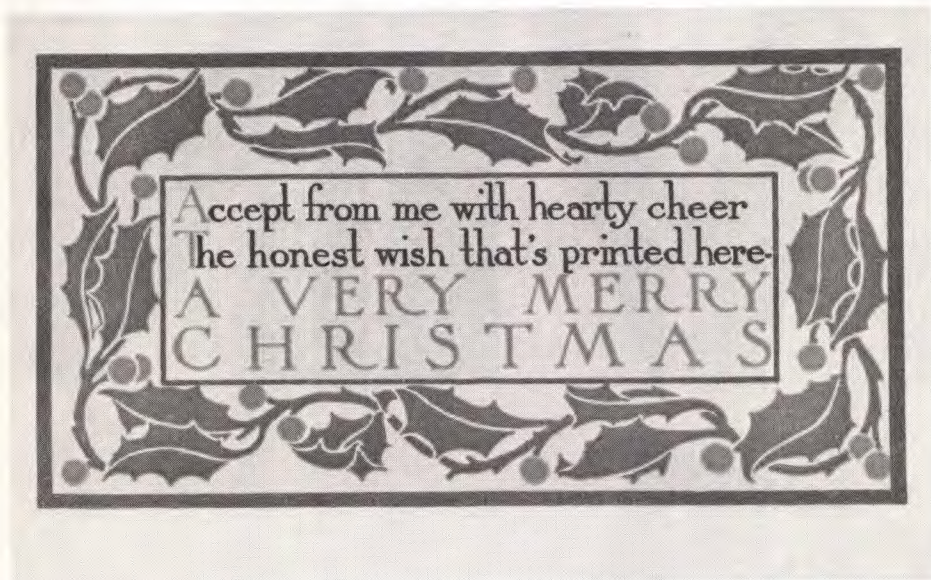
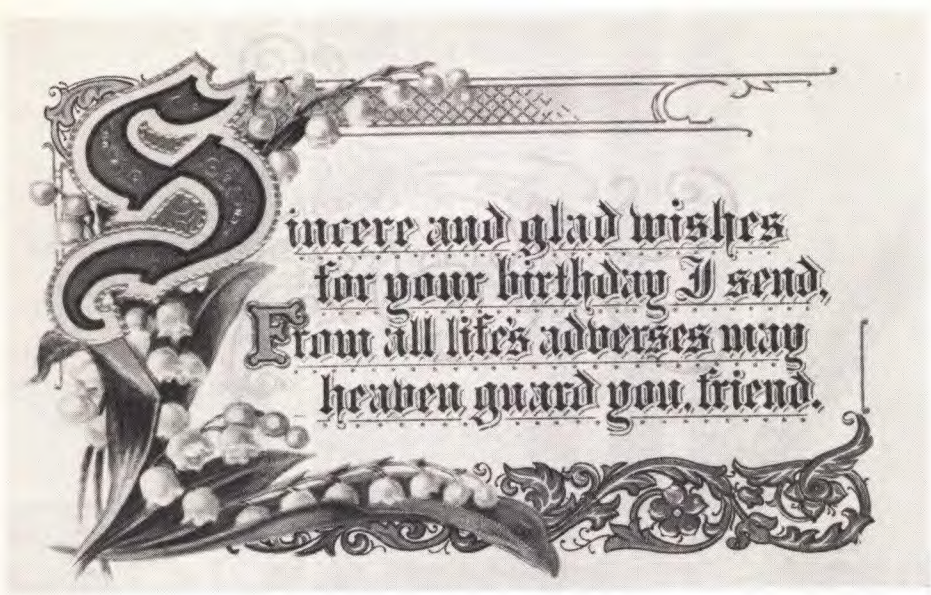
Aside from the joy of the hunt, collecting can be a fruitful business. Cards that sold for one cent in 1909 can bring as much as \$100 today. But avid collectors do not part easily with their loved ones. Ms. Wilking, for instance, is not about to sell her collection, but has let it be known that it is available for rental to photographers, designers, and stylists for a fee. She also has collections of trade cards, campaign buttons and advertising ephemera for rent from her company, Ephemera, Inc., Box 526, Newburyport, MA 01950. For further information, call 617-462-8031, or better still, send a postcard.

**Marion Muller**









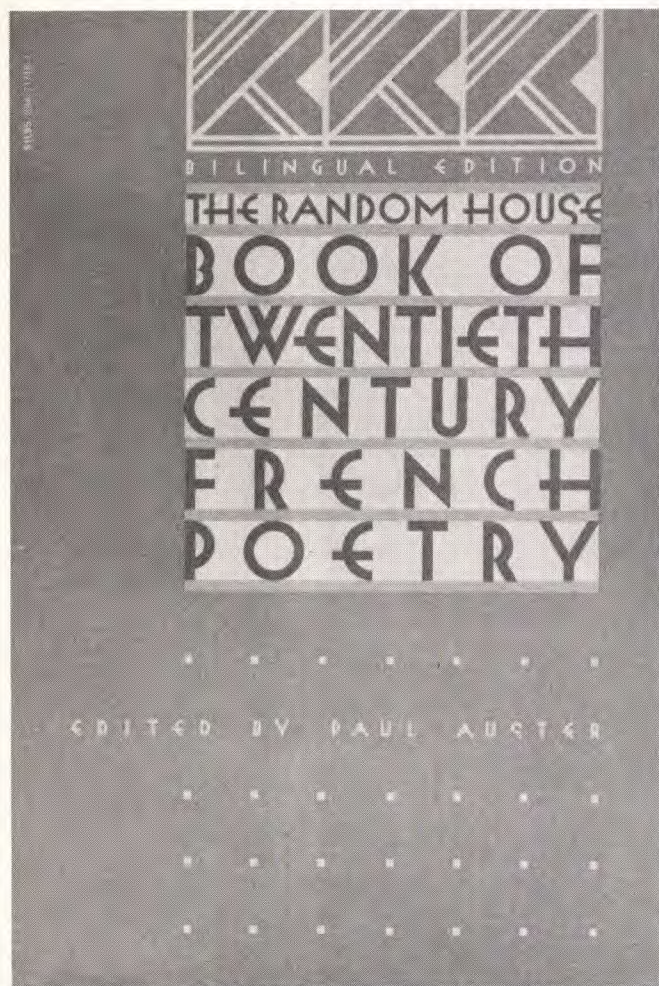


# DANIEL PELAVIN

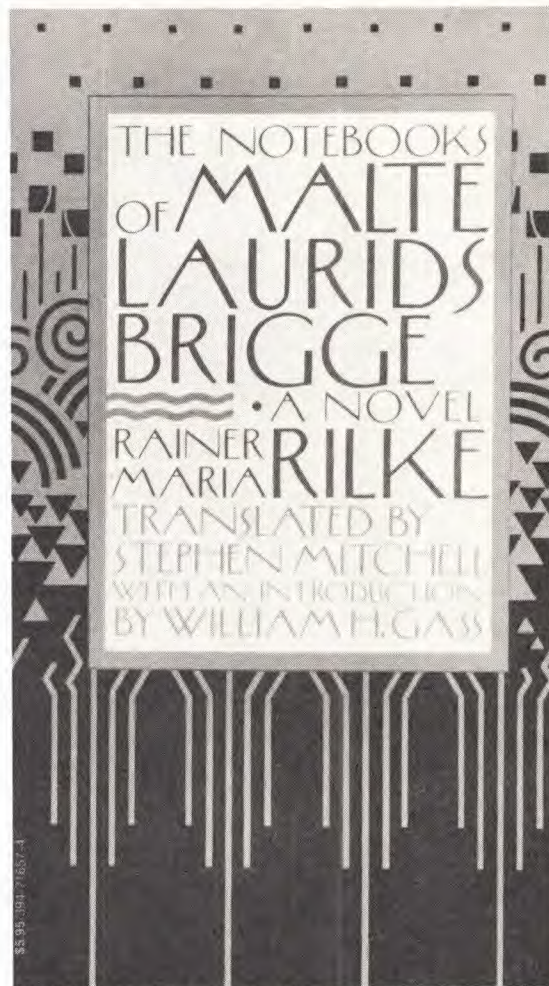
THE CAREER OF DANIEL PELAVIN, OR, HOW TO RISE TO THE TOP IN ONLY 30 YEARS.



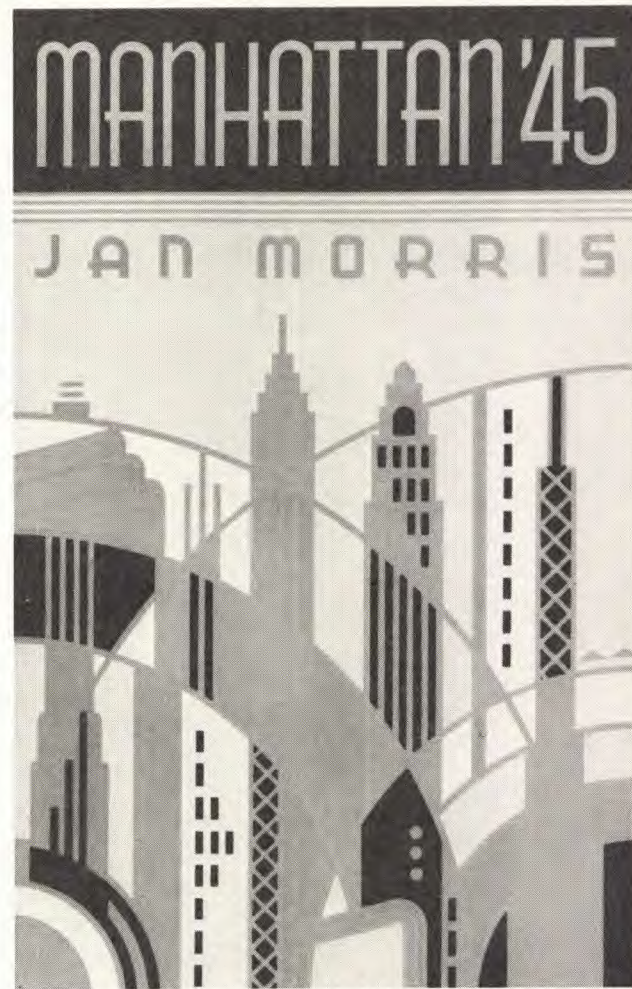





Book cover for Vintage books



Book cover for Vintage books



Book cover and poster for Oxford University Press

 Two things graphics students must accept from the start: You can draw like Michelangelo but never become a great illustrator; you can make clever, handsome designs, but not succeed in graphic communication. If your work doesn't illuminate, demonstrate, tell, sell or explain an idea or a product, you're in the wrong business.

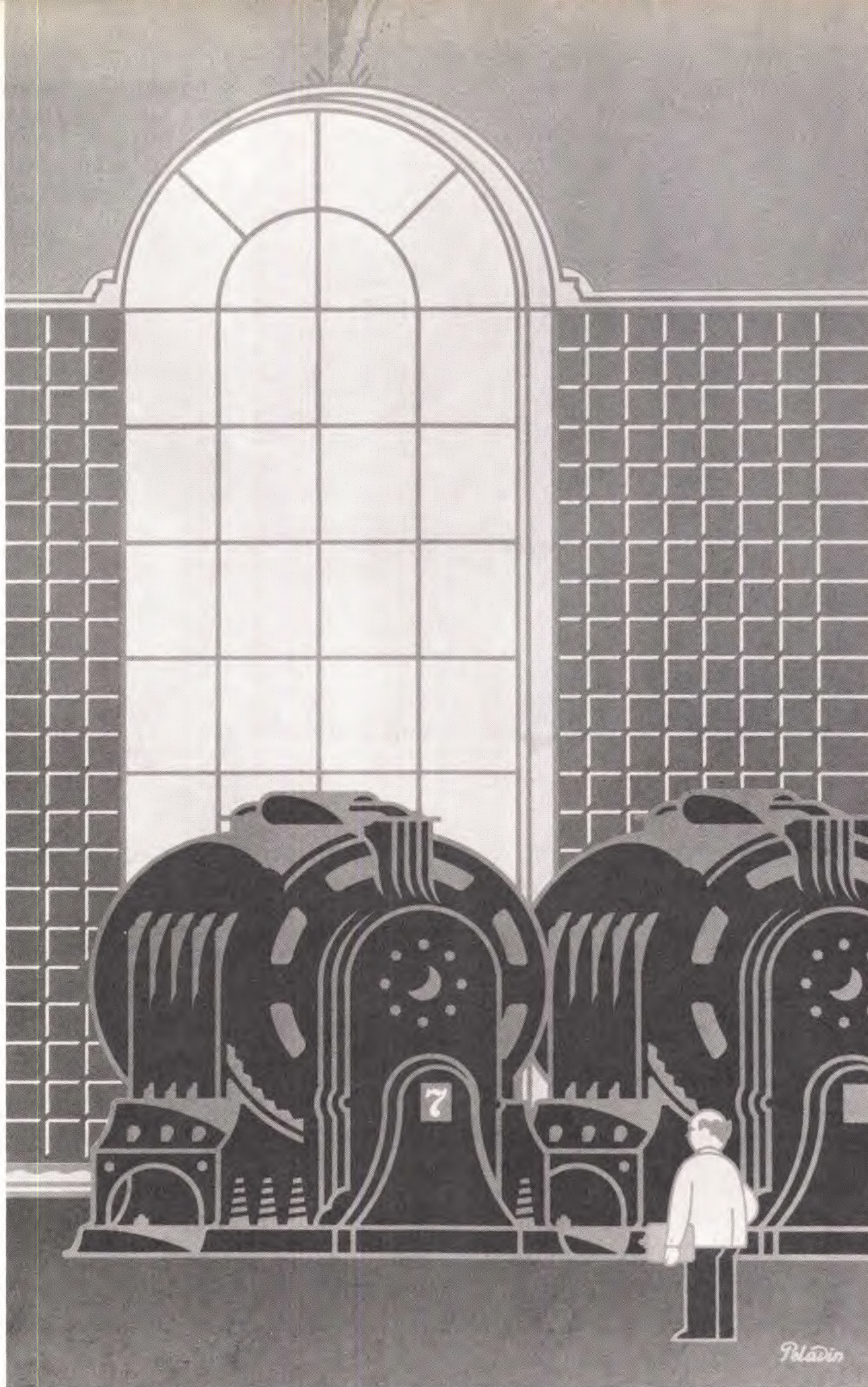
There are, of course, any number of people in the field who love the "graphics" but deplore the "communication." Daniel Pelavin is not among them. He is one of those refreshing artists who thoroughly enjoys, as he puts it, "interpreting ideas for people to people." And he has found a most distinctive, successful way of doing it. He reduces ideas to the most fundamental symbols. His images are crisp, clear and immediately understood; hardly a word is required to amplify their meaning. But to tell the truth, his abbreviated, deceptively simple style was 30 years in the making.

If you take only a hasty glance at his work, you're likely to sum it up with a hasty, "Ah, yes, Art Deco." But if you study it for a while, you'll see that his style evolved from a lifetime of visual experiences. You'll guess (and be right) that he was a child who drew cars, boats, planes,

buildings and machines obsessively. (His adult cars, boats, planes, etc., have lost none of their vigor and conviction.) You'll also deduce correctly that he found a kinship with the energetic, rhythmic zigzags and streamlined patterns of Art Deco design. You'll see the influence of Stuart Davis' abstractions, of Roy Lichtenstein's parodies of comic book culture, and all the other bold "pop art" iconography of the '60s, as well as the impeccable hard edge mentality of the '70s. Pelavin has been wide open to all the visual and technological developments around him. He observes, sorts out, filters and incorporates whatever ideas advance his work.

To arrive at a distinctive personal style such as his is a good thing for an illustrator. The fact that it came naturally to him, and is not an affectation, is even better. His work rings with conviction and integrity. There are no false notes—no tricks. Although he admits he is often hired because his style evokes a specific period or theme, his geometric forms and sans serif type are suitable for a wide range of moods and meanings. Furthermore, his finished art is so mechanically flawless, it can be enlarged, reduced, manipulated and reproduced with





Corporate Showcase 4 (1985)



**absolute fidelity to the original work.** Aside from his singular drawing and lettering styles, Pelavin is full of surprises when it comes to color. He uses unpredictable hues in unexpected combinations; it's all part of his deliberate effort to interrupt the reader, engage the eye and help deliver the message.

When Daniel Pelavin came to New York in 1979 he was 31 years old, but his entire life had been building for his career in graphic design. He had

already worked in a studio and learned all the basic graphic skills—retouching, lettering, airbrushing, comping. He had done illustration and design projects, earned an MFA at Cranbrook Academy of Art in Michigan, and taught Advertising Design at a community college.

With incredible courage, he set up shop in New York as a freelancer. He did not want a studio job where he might be locked into a single specialty. Needless to say, he has been amply rewarded for





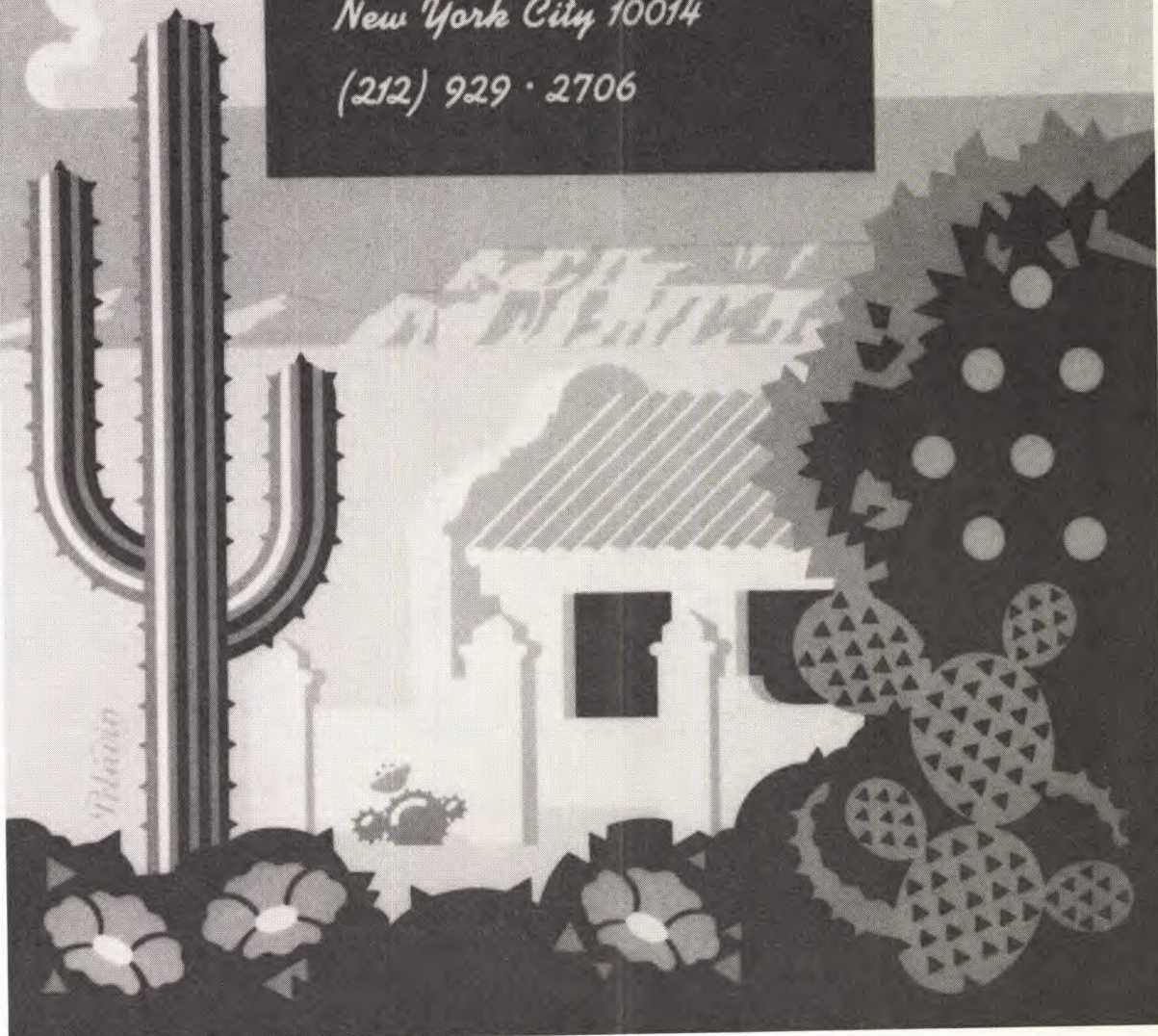
*There was a time when  
illustration was more than  
just a substitute for  
photography. When the  
magic of an image,  
transformed by the hand  
of an artist, inspired  
people to say "a picture  
is worth a thousand  
words." There still is.*

*Daniel Pelavin*

*46 Commerce Street*

*New York City 10014*

*(212) 929 · 2706*



Book cover for Vintage books and Black Book ad (1986)

his spunk. His illustration and design work have appeared in publications of Time, Inc., Condé Nast, Ziff-Davis, Hearst, McGraw-Hill, *McCall's*, CBS and *The New York Times*. He has also won recognition from the American Institute of Graphic Arts, the Society of Publication Designers, The Art Directors Club of New York, the San Francisco Society of Communication Arts, Mead Paper Company and *Print and Communication Arts* magazines.

Truly a man of his times, Pelavin has recently

involved himself in computer graphics projects with IBM and the Visual Language Workshop at the Massachusetts Institute of Technology. It is difficult to believe that this totally committed graphic artist almost enrolled in law school after college. Far afield as that may sound, with his orderly, logical mind we presume he would have been just as successful with writs and torts as he is with the T-square and typography.

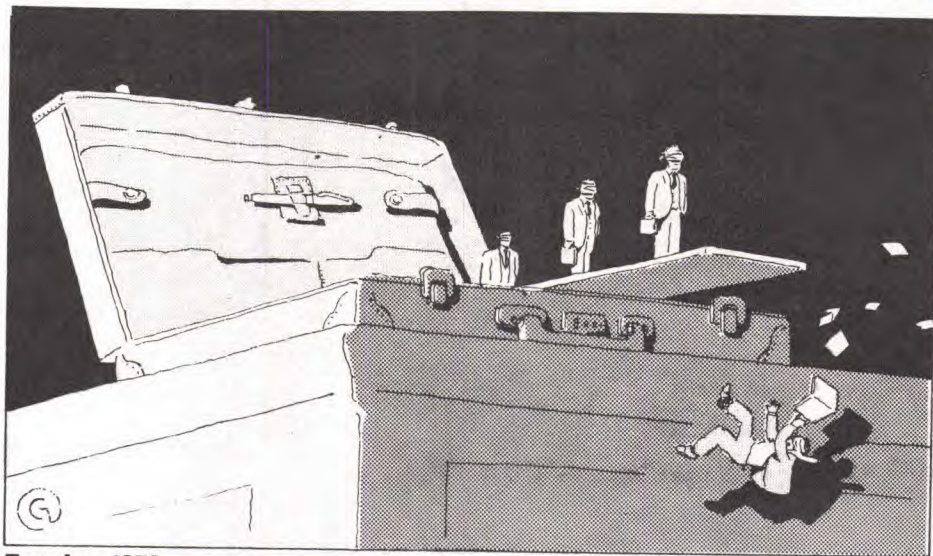
Marion Muller

*Animals throughout were designed as hangtags for Garanimals children's clothing*



Steven Guarnaccia is an entertainer, and his stage is the printed page, the gallery wall and the human body. His dryly funny illustrations appear in many national magazines and books, on posters and ads; his inventive designs for toys were recently exhibited in his first one man show in New York's East Village; and his T-shirt and sweatshirt art will soon be issued by Swatch Corporation. However, Guarnaccia says he prefers to be backstage making art into a protective curtain between him and an audience. "I've always liked to make people smile," he says, "but I also feel safer on the sidelines." Yet Guarnaccia is not inconspicuous; anyone who knows his work can easily pick the artist out in a crowd. After all, he dresses like he draws, with the same colors and patterns, and even his character likenesses have an odd genetic resemblance. Therefore, like even the most reticent entertainer, he must really enjoy being in the public eye.

## STEVEN GUARNACCIA

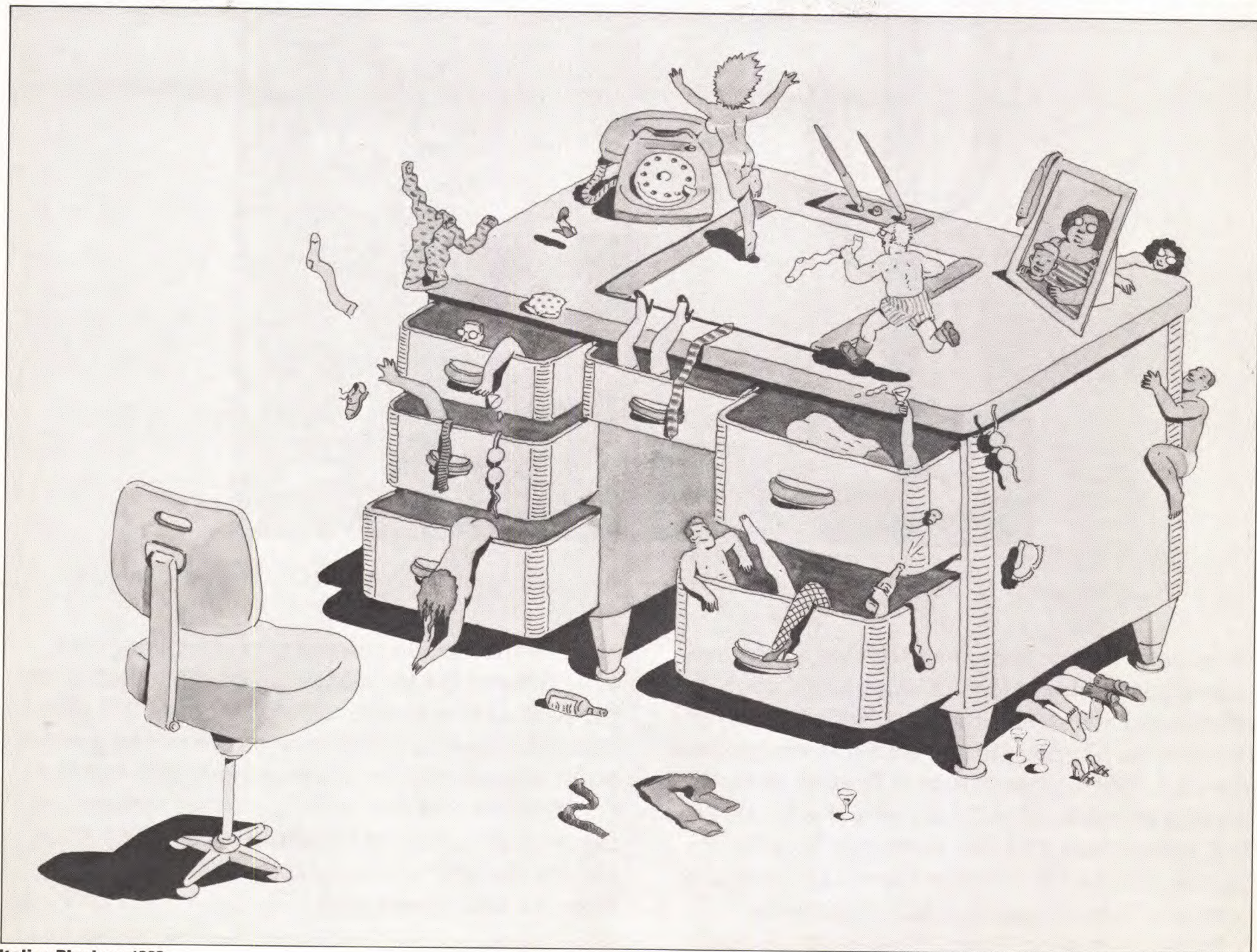


Esquire, 1978

BY STEVEN HELLER

Guarnaccia has had a public presence since 1977, when his first illustrations accompanied Russell Baker's "Sunday Observer" in *The New York Times Magazine*. What better way to begin a career as a visual humorist than to associate oneself with America's premier satirist; and what a serendipitous meeting it was, too. Guarnaccia, then 23 years old, was on a leave-of-absence from Brown University, apprenticing to Bert Dodson, a successful children's book illustrator, and trying his luck in the open market. Thanks to veteran illustrator Randy Enos he was given a means with which to navigate the New York art director labyrinth. Yet unlike the Minotaur, trapped by fate, Guarnaccia effortlessly walked into *The New York Times* on his first try and was given, to his surprise, the weekly Baker assignment.

At that time Guarnaccia's curly, jet-black hair, earring in one ear, and chin-beard without mustache made him look like Melville's Cap-



Italian Playboy, 1983

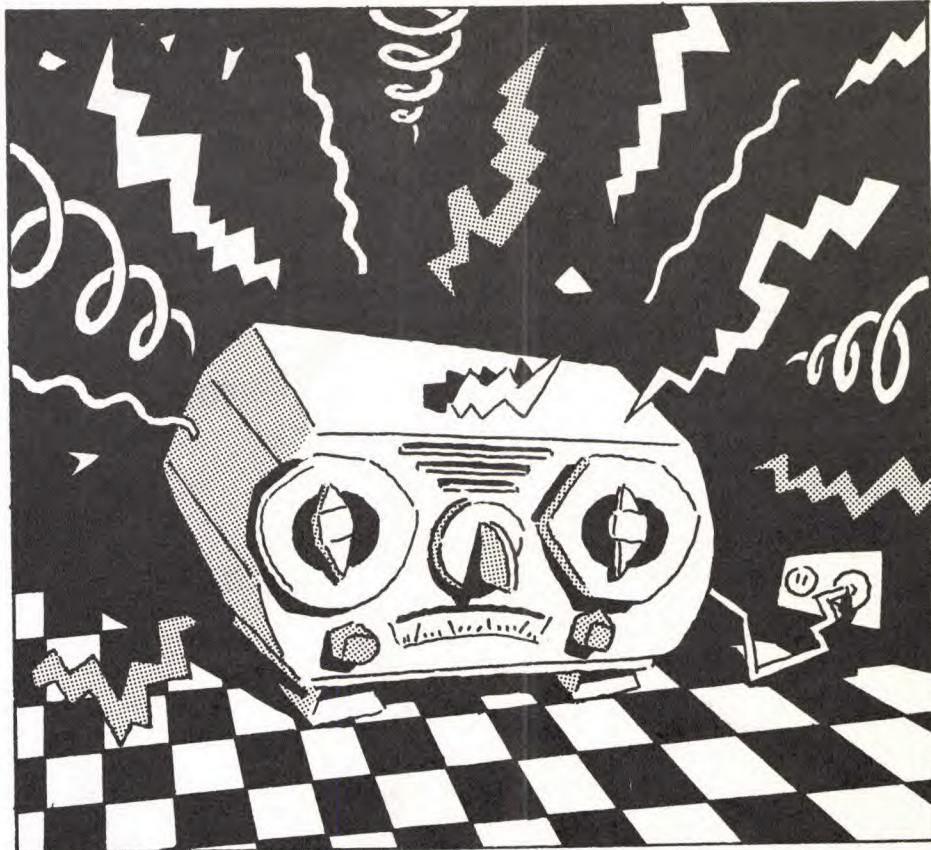


tain Ahab. His portfolio was a simple black cardboard folder, the kind found in Florentine paper shops and used for carrying rare manuscript pages; his contained a dozen small pen-and-ink drawings. "These pictures," recalls Michael Valenti, the art director who gave him that first assignment, "were economical of line and curiously witty, but were not cartoons." They were surreal and mysterious, a curious blend of the approaches of Eugene Mihaesco and R. O. Blechman, yet decidedly individual too—what art directors refer to as promising raw material.

Given his immediate success at the Times and elsewhere (he also received a number of assignments and a regular weekly spot for *New York* magazine), one must assume that Guarnaccia's early work hit some kind of universal chord. Perhaps it was his somewhat naive precisionism, or his intelligent irony, or simply the want among art directors to see how someone with obvious talent will grow under their tutelage.

And grow he did. Since childhood he was influenced by children's books—Maurice Sendak was the most significant influence—but as an adult illustrator he temporarily rejected these connections. At first, attracted to Mihaesco's surrealist comedy on the Times Op-Ed Page, he realized that crosshatching was not his métier. Blechman's nervous line also went contrary to Guarnaccia's need to draw as realistically as possible. He was moved, however, by Guy Billout's deadpan wit. "If I could draw like anybody else," he says, "I would want to draw like Guy." Although Guarnaccia incorporated, or rather interpreted, Billout's bizarre sensibility and penchant for catastrophe, it was not at all mimicry (a distinct stylistic resemblance was temporary at best), but rather an approach to illustration problems using as a test question, How might Billout solve this? Thinking in Billout's terms did not mean copying his method, and actually resulted in honing Guarnaccia's unique comic skills.

These talents involve the ability to reduce complex and sometimes mundane subject matter to digestible, understandable, logical visual images. The key to Guarnaccia's method involves surprising juxtapositions of ordi-

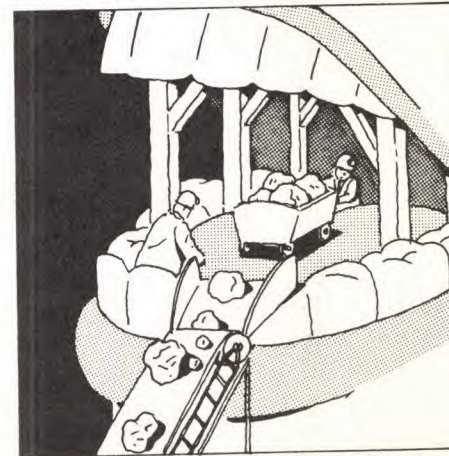
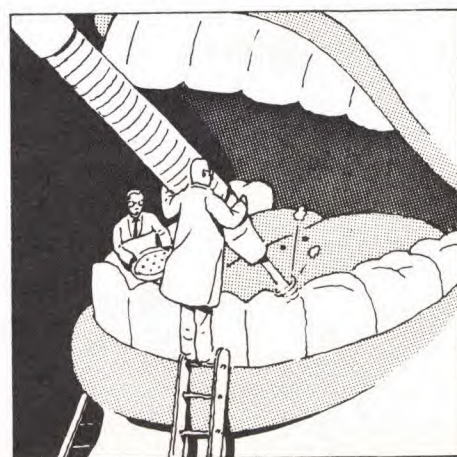
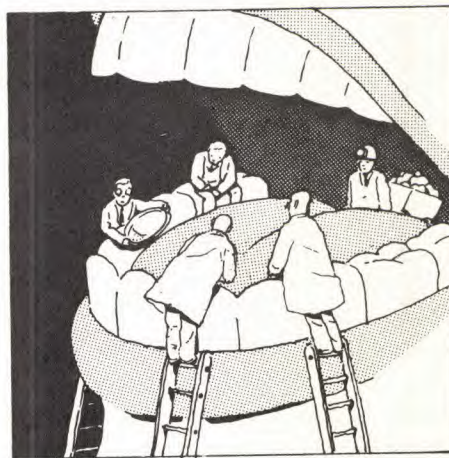
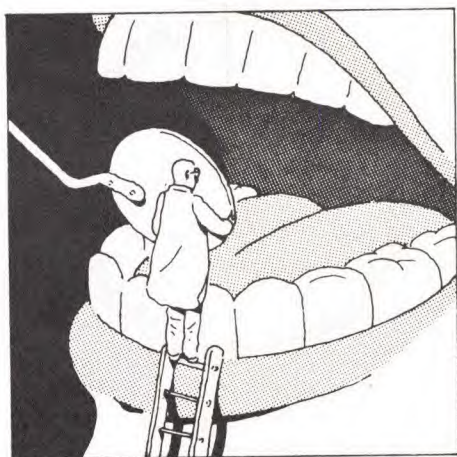


Saturday Night, 1983

nary things in extraordinary situations, drawn with deadpan clarity and graphic strength. He had to master the visual pun and go beyond. Fortunately he found that regularly working for diverse publications, and having the art director's trust, gave him confidence to experiment with new ideas and extend his boundaries.

Shifting from exclusively black-and-white to a color palette was a seminal change. Since he had no color work in his original portfolio, he was not given color assignments, hence he was not trusted as a colorist. Yet in 1980, during a three-month visit to Italy, he was

given his first full-color assignments by the art directors for *Abitare* and the Italian *Playboy*, who believed that just working for prestigious American publications was all the experience necessary. Guarnaccia's first three watercolor drawings altered his outlook because he began to see in colors he had not appreciated before, the likes of bathroom green and toothpaste pink—those vernacular colors once associated with American hygienic products. Moreover, he began to dress himself in variations of the clothes once reserved for Connecticut country club habitués. Being in Milan during the



New Jersey Monthly, 1979

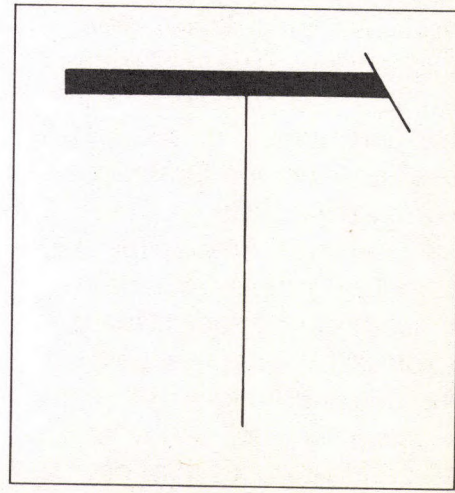
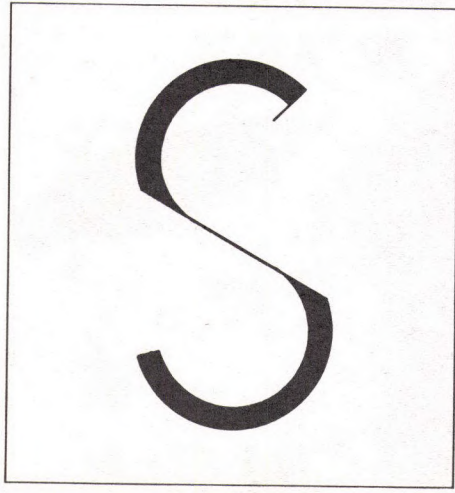
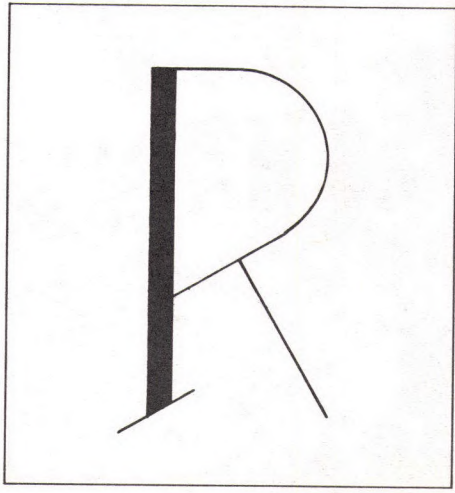
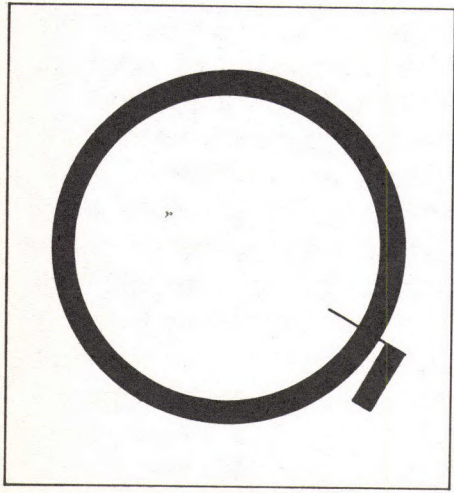
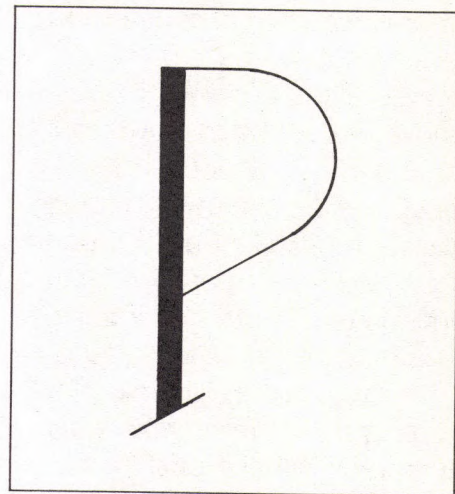
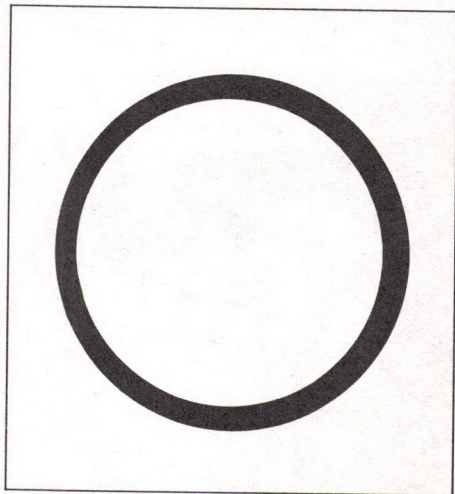
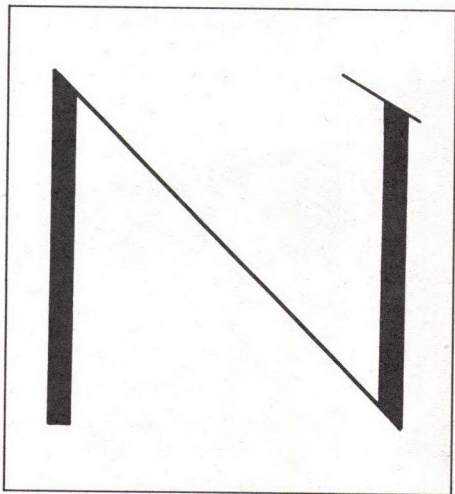
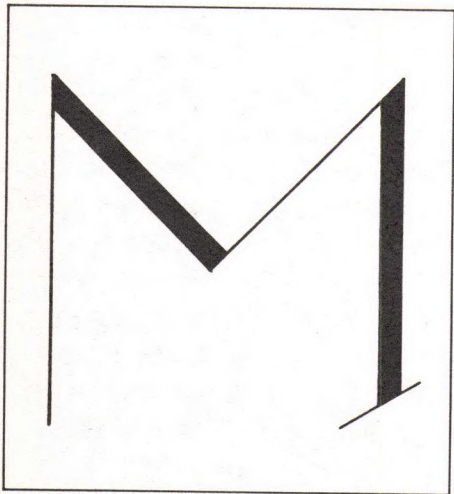
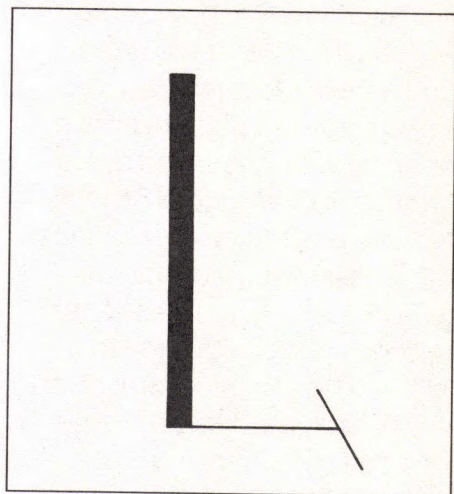
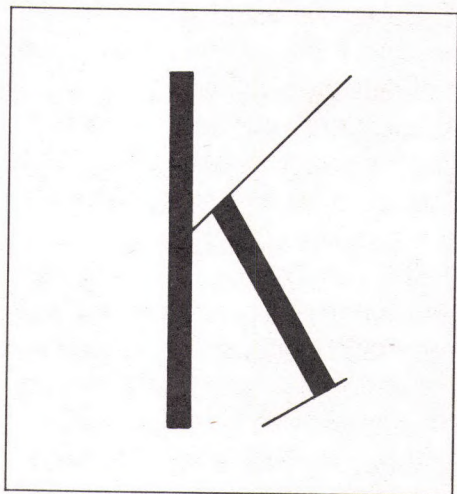
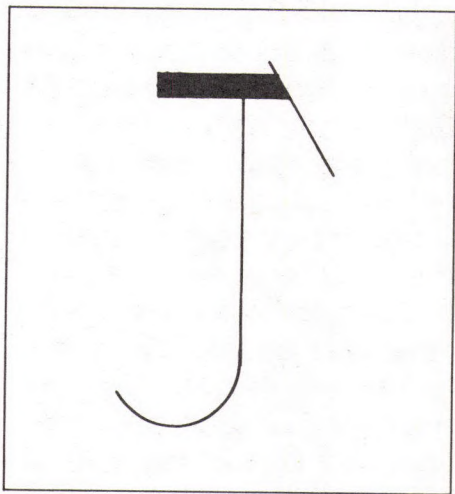
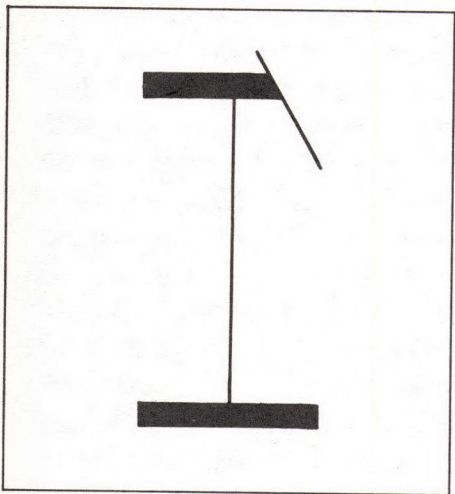
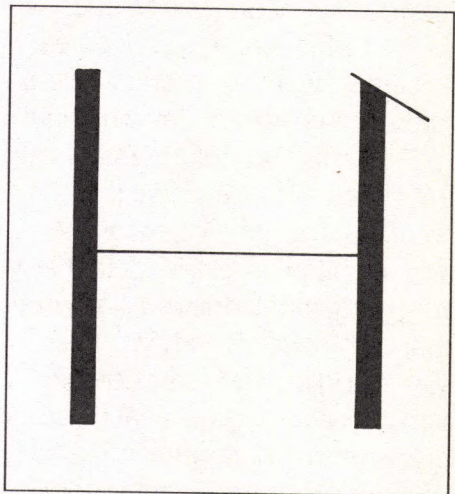
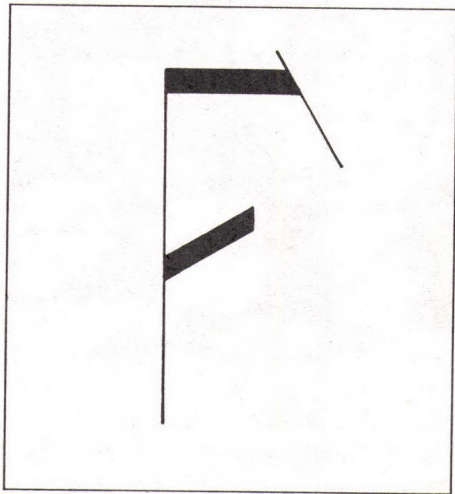
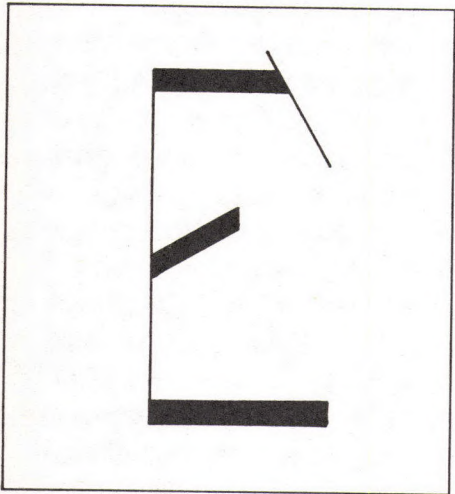
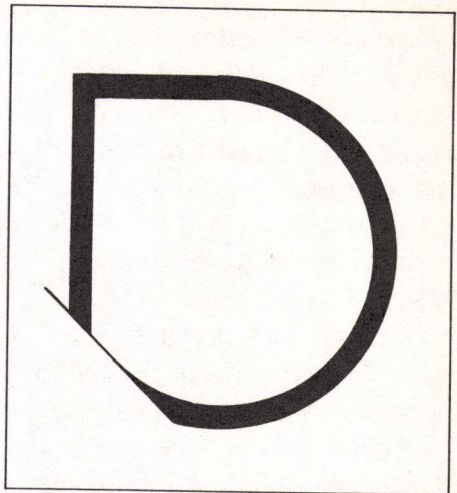
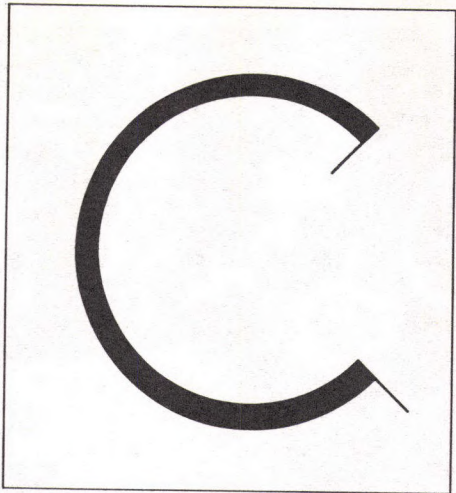
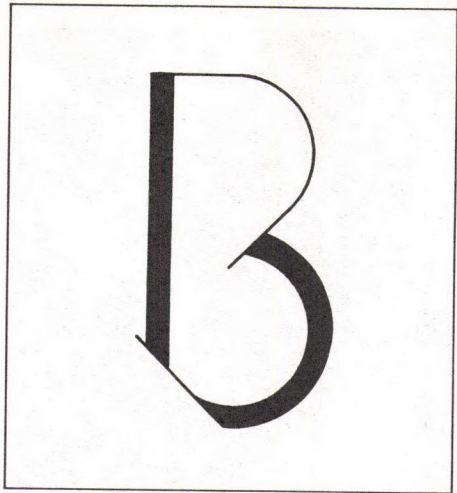
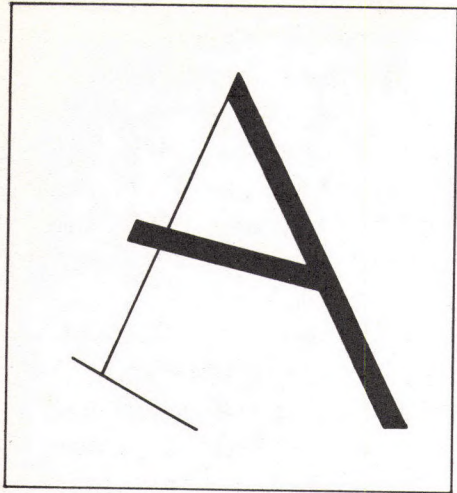
birth of the Memphis design group also influenced Guarnaccia's taste for biomorphic ornamentation and raucous design. Though his line was still relatively spare, he introduced confetti- and spaghetti-like decorative elements into his work.

Given his new direction with color and form it isn't surprising that Guarnaccia became stylistically related to Seymour Chwast, who had been doing proto-new wave two decades earlier. "Before experimenting with color, I did not appreciate Chwast's unique palette," admits Guarnaccia. Yet he now understands its emotional significance and decorative integrity. Although some of Guarnaccia's color work resembles Chwast's, mimicry is not the issue. During the past few years, Guarnaccia's mastery of the watercolor technique, and exploration with more vibrant pastels has resulted in a distinct visual personality.

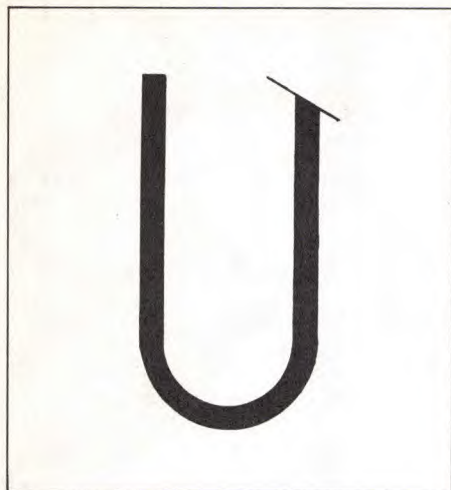
Guarnaccia's art today depends upon a marriage of design and idea, and he has learned to cleverly manipulate space, type and image. A recent series of animated commercials for Multigroup well exhibits his design skills. Humor, moreover, is not affectation, but a natural part of his being. Even the most insignificant scribble or sketch (and he is always sketching in pads, books and on tabletops) is imbued with wit. Nevertheless his drawings are not general satires of the *comédie humaine* or caricatures of individuals; rather, he usually illustrates his own fantasies, and as a skilled illustrator is able to wed these otherwise personal obsessions to another's text. His visual wit is nourished by a continued passion for early children's books. The same subtle yet devilish irony that makes most classic children's book illustration so alluring and mystical is very much alive in Guarnaccia.

Any effective entertainer must be a little shy yet somewhat devilish, and should have that special ability to control an audience. Already separated from the audience by the accompanying text, an illustrator must derive that ability for control from the strength of his or her artistic conviction. That quality sums up Guarnaccia. His drawing has the conviction of one who is not desperately begging for a laugh, but definitely wants to make others smile.







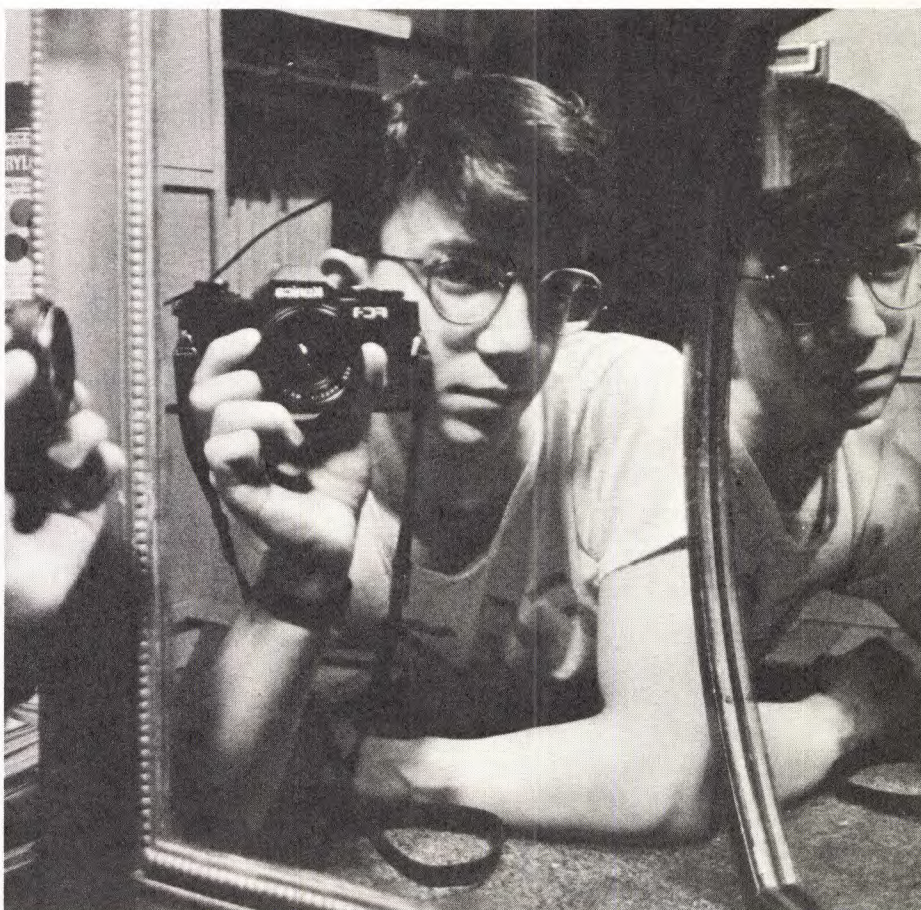


## KID STUFF?

For anyone who fears that the graphics field is heading toward total computerization, and that robots will design the world, here is hopeful news. The future generation—kids who have been talking to computer terminals since they were big enough to reach the keys—have not entirely succumbed to a push-button mentality. In fact, this computer generation seems unusually revved up with original and daring ideas born in their own minds, not in a microchip. They also seem to have a vigorous appetite for executing their plans with their own hands, without benefit of a mouse or stylus as an intermediary.

All this came to light when Larry Ottino, Creative Director of The Type Shop in New York City, initiated an Alphabet Design Contest for the offspring of people in the advertising community. Although designing an alphabet is a typical assignment for first year graphics students, this contest was limited to children from six through seventeen.

The results that poured in gave the judges (art directors from top-



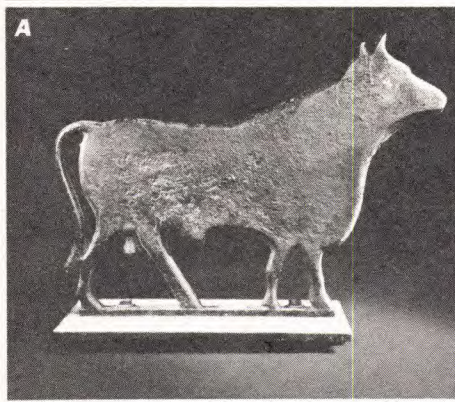
flight agencies and publications) an eye-popping experience. The verve...the color...the unity of design sustained by eight, ten, and twelve-year old children was mind-boggling. In fact, though prizes were awarded in each of four age categories, the best-in-show citation went to a seven-year-old girl, Adriana Ditoro.

Of the prize-winning entries, we are illustrating the alphabet of 16-year-old Toby Frere-Jones of Brooklyn, New York, because his "professionalism" in researching, designing and rendering his alphabet gives evidence of a promising future in graphics. Toby, as you might suspect, has been drawing since he was old enough to hold a pencil. He also paints, sculpts, collages, and he is no mean photographer as anyone can see from the complex self-portrait he submitted. There seems to be hope of a Toby Frere-Jones in our future.

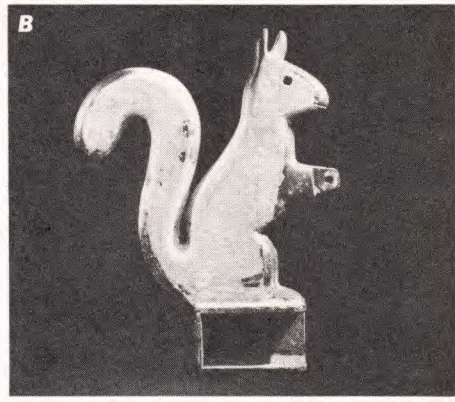
The Type Shop promises another Alphabet Design Contest next year; who knows what potential graphic giants lurk in Lilliputian land? **M.M.**



# OF WINDMILLS & WEIGHTS



There are not too many people in the world who would recognize a windmill weight even if it fell on them. At first glance it might easily be mistaken for an antique weather vane. But windmill weights are an entirely different breed of folk art. They have their own unique function, history and devoted cadre of collectors.

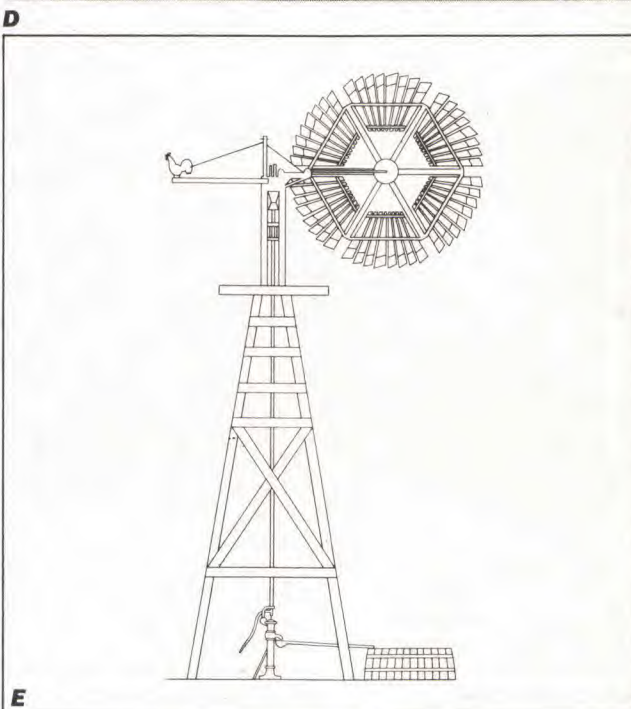




## ABOUT WINDMILLS

First off, we should clarify that the windmills we're talking about are not the old romantic four-blade European variety immortalized on Dutch Delftware. Nor are they the cumbersome monsters Don Quixote attacked. The windmills we're referring to are a distinctive American invention. They first appeared in the mid-1800s and were a familiar sight on the landscape right through the 1920s when electric power replaced them.

This American-style windmill was a simple structure. A round fan, composed of multiple narrow blades, was mounted on a tall, wooden, skeleton-like tower. The assemblage resembled an oversized Tinker Toy construction. If you cast your mind back to paintings or movies set in Midwest farm country, you will surely recall the windmill silhouetted against the sky. It was as much a part of the landscape as the farmhouse, the barn, the cornfield and the corral. For though the early settlers of the American Midwest found endless acres of usable land for farming and ranching, the water for their crops and livestock was buried deep underground. Fortunately, in addition to the vast acreage of land, the other commodity they had in great supply—and free for the taking—was wind. Inevita-



**A** Maker: Fairbury Windmill Company, Fairbury, Nebraska. 80 lbs. (including base). Bulls were originally painted bright red and frequently repainted to resemble Hereford cattle.  
**B** Maker: Elgin Wind Power and Pump Company, Elgin, Illinois. 39 lbs. (including base). Since the

bly the windmill was pressed into service to dredge up water for fields and for livestock.

The technology was straightforward and economical. The windmill was constructed directly over the well and water pump. A long pump rod connected the fan wheel to the pump handle. When the wind rotated the fan, the pump rod was activated in an up-and-down motion. This in turn got the pump handle working and drawing up water, which was deposited in an adjacent storage tank.

Functional as it was, there was one major problem with the windmill. When the wind was overly brisk, the fan was uncontrollable. The windmill would pump up too much water; it would overflow the storage tank and waste a precious commodity.

One solution to the problem was to construct the fan in several hinged sections instead of a continuous wheel. Then, when the wind pressure was extremely strong, some sections of the fan would fold down and let the wind blow through. By reducing the amount of fan surface, the speed of the windmill and the pumping were kept under control. These sectioned fan wheels, however, were not quite as stable as the solid wheels, and a weight was required to counterbalance them in strong winds. The weight also helped take some of the strain off the main casting.

squirrel was considered to be a destructive animal by many farmers, this weight proved to be unpopular and Elgin ceased its manufacture.  
**C** Maker: Altouse Wheeler Company, Waupun, Wisconsin. The town of Waupun was celebrated by this 103 lb. letter which also came in several







G

### ABOUT THE WEIGHTS

Obviously, these counterbalance weights had to be large enough and heavy enough to balance the size and weight of the fan wheel. Typical farms had wheels measuring between ten and 14 feet in diameter. Wheels for industrial use ranged from 16 to 30 feet across. The weights ran up to two-and-a-half feet in size and weighed anywhere from nine to over 100 pounds.

Although the weights were purely functional—the fact is, any chunk of metal could do the job—they soon took on special significance. Between 1880 and 1935, the competition in windmill production was at full throttle. There were over 200 manufacturers, and more

smaller and thinner sizes.

**D** The Mike Sturm farm in Buffalo County, Nebraska, in 1903. Shows a long-tall horse counterbalance weight. The open basket indicates the mill is at rest. The Nebraska State

H



Historical Society, Lincoln, Nebraska. Solomon D. Butcher Collection.

**E** A typical sectional wheel vaneless windmill. Normally, the wheel is perpendicular to the weight bar and counterbalance weight. However, to

clearly illustrate how a wheel operates, it is depicted straight-on in this diagram. The wheel is in the working position.

**F** Maker is unknown. A symbol of the early American West. Approximately

than 6½ million windmills were sold throughout the world. Each company sought to promote the different and superior features of its product, and to identify it in some distinctive way. The counterbalance weight became the manufacturer's unique symbol or trademark.

Naturally, the design of the weight was geared to appeal to the customer. For farmers, useful domestic animals were highly acceptable; roosters, horses, bulls and buffalo weights graced many windmills. Predictably, squirrels and rabbits would not be considered happy omens on a vegetable farm. Patriotic symbols such as eagles, stars and shields were popular, as were celestial bodies. A sun or a star weight presented no problem, but in the case of the moon, superstitious farmers would accept only a "wet" crescent moon—one which faced up, suggesting symbolically that it would catch the rain for them. Good luck symbols such as horseshoes were always welcome, and weights embellished with the word "success" were also popular. Frequently the weight took the form of the initial letter of the manufacturer's name.

Almost all the weights were made of iron and produced by sand casting. The animal form or symbol was carved in wood first. It was then pressed into clay-rich molding sand to form an impression. When the wood model was removed, molten iron was poured into the sand

30 lbs. with cast iron weight box.

**G** Maker is unknown. 16 lbs. (without base). The horseshoe was positioned open end up to assure the farmer good luck in his search for water.

**H** Maker: U. S. Wind Engine and Pump



I



*mold through channels grooved into it. Most weights were cast in one solid piece. Some were cast in two mated hollow sections which were later joined. In a number of instances, weights were mounted on hollow boxes or containers which could be filled with buckshot, scrap iron, rocks or sand to provide additional weight if needed.*

**ABOUT COLLECTORS**

*Like weathervanes and quilts, windmill weights are sought after by enthusiasts of American folk art. The weights appeal to some collectors for their esthetic qualities—their innocent, unpretentious design, the authentic rust, the charming worn paint finish. Others collect them for their regional and historic significance. But unlike weathervanes and quilts, which have a long history, windmill weights had a limited lifetime. They are a scarce and somewhat unknown item, which makes them all the more appealing to collectors in search of rare and unusual bits of Americana.*

*Milt Simpson is a collector who is not only zealous in his acquisitions, but in his research and scholarship, which he generously shares with the world. He was guest curator of a traveling exhibition of windmill weights for the Museum of American Folk Art. He has written a significant and handsome book on the*



**K** subject, Windmill Weights, from which we gleaned the pictures and information for this story. But his involvement with windmills and weights is only one facet of his energetic life. With his partner Don Johnson, he runs a busy graphic design studio specializing in corporate communications and design projects. Now if he would only reveal to the world what power source pumps his adrenalin!

*Marion Muller*

Photographed by Bob Krist

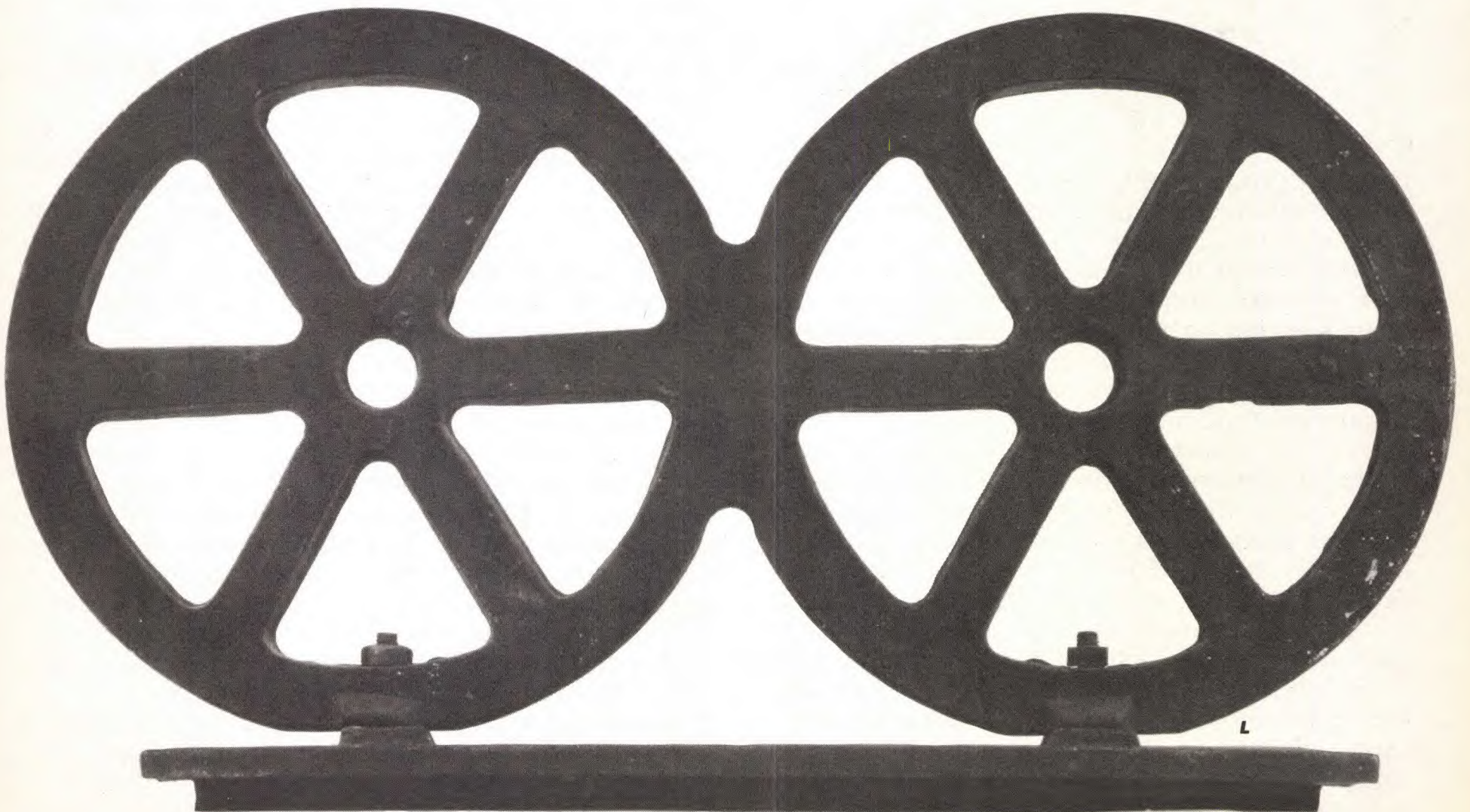
Windmill Weights was published by Johnson & Simpson Graphic Designers, 49 Bleeker Street, Newark, NJ 07102.

**I** Company, Batavia, Illinois. 40 lbs. (without base). This patriotic symbol graced the vaneless version of the Halladay Standard, the granddaddy of self-governing windmills.  
**I** Maker: Dempster Mill Manufac-

turing Company, Beatrice, Nebraska. 13 lbs. (without base).  
**J** Maker: Hildreth Iron Works, Hildreth, Nebraska. 56 lbs. (with base). A counterbalance made for the Hildreth Iron Works Success mill.

The "B" was for Hildreth's pattern-maker, Burt Witters.  
**K** Maker: Elgin Wind Power and Pump Company, Elgin, Illinois. 43 lbs. (with base). Manufactured in two sizes, each for a different diameter mill.

**L** Unique C-shaped, open-ended base. Maker: Twin Wheel Windmill Manufacturing Company, Hutchinson, Kansas. 50 lbs. Graphic counterbalance weight representing the trade name of the maker.





# THE BROTHERS GRIMM



Wilhelm Grimm

There are probably only a handful of people in the world who know everything there is to know about Jacob and Wilhelm Grimm. Their lives were not just one long round of fairy tales. The brothers, in fact, were incredible linguists—expert in six or seven languages, including Serbian. Jacob was the author of a prodigious German grammar and Grimm's Law, which demonstrated the kinship of all Indo-European languages. Together, the brothers initiated a comprehensive dictionary that was the precursor of the Oxford Dictionary and paradigm for every modern lexicon since. How they were diverted from such scholarly pursuits by Little Red Riding Hood, Cinderella, Snow White and the Seven Dwarfs, Hansel and Gretel, and Rumpelstiltskin is a legend in itself.

Jacob (1785-1863) and Wilhelm (1786-1859) grew up in the principality of Hesse-Kassel, Germany. Their father, a lawyer, died when the boys were very young, leaving their mother with meager funds to care for the family. A benevolent aunt, however, provided for the boys' education. After public school, they enrolled in the University of Marburg to study

law. In the course of their studies, they encountered a young professor whose lectures on legal history drew upon ancient literature, philosophies and folklore. Jacob and Wilhelm became totally sidetracked by these excursions into past culture, especially oral legends and epic poetry. As a result they never practiced law. They supported themselves instead as librarians at one institution or another, which provided an enviable environment for their scholarly investigations. While Jacob was happier working close to the books, Wilhelm pursued his studies "in the field" so to speak. He went into the countryside and eavesdropped on housewives, nursemaids, shepherds and itinerant peddlers as they recited their versions of old Teutonic oral tales. In 1812, in time for the Christmas season, the brothers published the first printed collection of their assembled stories under the title, *Grimm's Fairy Tales*. Next to the Bible, it became the most universally read book in Germany.

In 1819, the brothers brought out a second successful edition. This one was augmented with additional stories contributed by willing volunteers; in particular a neighbor, Dortchen Wild, who eventually became Wilhelm's wife. The book was also handsomely illustrated with engravings by another brother, Ludwig Grimm. In the years following, Jacob intensified his studies of language and literary forms, while Wilhelm continued to collect and refine the fairy tales, editing 17 editions in all.

For 150 years, *Grimm's Fairy Tales* have been an integral part of western culture—a binding, immutable link between the generations. But recently, some educators and parents expressed concern about the violent nature and possible deleterious effects of the stories on children. Here are tales of vicious sibling rivalry, poisonings, wicked witches, children abandoned by parents, a child devoured by a wolf, a maiden locked in a tower for eternity—enough material to fill psychoanalysts' couches 24 hours a day, seven days a week. But to the vigorous defense of the fairy tales came the eminent child psychologist, Bruno Bettelheim. Dr. Bettelheim reassures us that as long as children create their own demons and terrors, fairy tales have the power to console them. Through the stories, children derive a sense of their



# & ITC BENGUIAT®



Jacob Grimm

own power and can rid themselves of the persecuting figures and problems of their imagination. After all, Cinderella does triumph over her wicked sisters and wins the Prince; Hansel and Gretel best the witch and find their way home, always, good triumphs over evil. Bettelheim-be-praised, the fairy tales shall endure.

Contrary to what their name implies in English, the Grimm brothers were a cheerful pair. Throughout their lives they shared everything agreeably—their living quarters, their books, their property. Even when Wilhelm and Dortchen were married, Jacob moved in with them, and they all lived together, under one roof, happily ever after.

ITC Benguiat is a fine blend of two diverse typographic idioms, functionality and individuality. It is rare that these two normally opposed attributes are combined into a single design; rarer still that they are combined as successfully as in ITC Benguiat.

Letterforms that hark back to the free flowing shapes of Art Nouveau design would not normally be considered a suitable foundation for an exceptionally legible typeface, and yet Ed Benguiat was able to do just this with ITC Benguiat. There is more than a strong hint of stylized and robust 19th century shapes within the design. The capital A, B, S and lowercase g provide perfect examples.

Underlying this freedom, however, is a design sophistication that produces letters of remarkable legibility. Contrast in stroke weight is kept within ideal tolerances; x-heights are large, but not overpowering; counters are kept open and simple; and letter shapes are easily identifiable, even with the demands for fast pace of current readers. Special attention was paid to the lowercase, in which legibility for text composition is so important.

As an added aid to readability, the serifs of ITC Benguiat are strong, yet quickly taper to their somewhat abbreviated length. This design trait provides for a strong baseline reference and a natural guideline for the eye, while allowing a great deal of flexibility in establishing inter-character spacing values. ITC Benguiat can be set tight, normal, or even relatively loose in a variety of applications, with little loss in copy readability.

Few typefaces combine flair, distinction, and practicality as well as does ITC Benguiat.



# ITC BENG

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## BOOK

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There are probably only a handful of people in the world who know everything there is to know about Jacob and Wilhelm Grimm. Their lives were not just one long round of fairy tales. The brothers, in fact, were incredible linguists—expert in six or seven languages, including Serbian. Jacob was the author of a prodigious German grammar and Grimm's Law, which demonstrated the kinship of all Indo-European languages. Together, the brothers initiated a comprehensive dictionary that was the precursor of the Oxford Dictionary and paradigm for every modern lexicon since. How they were diverted from suc

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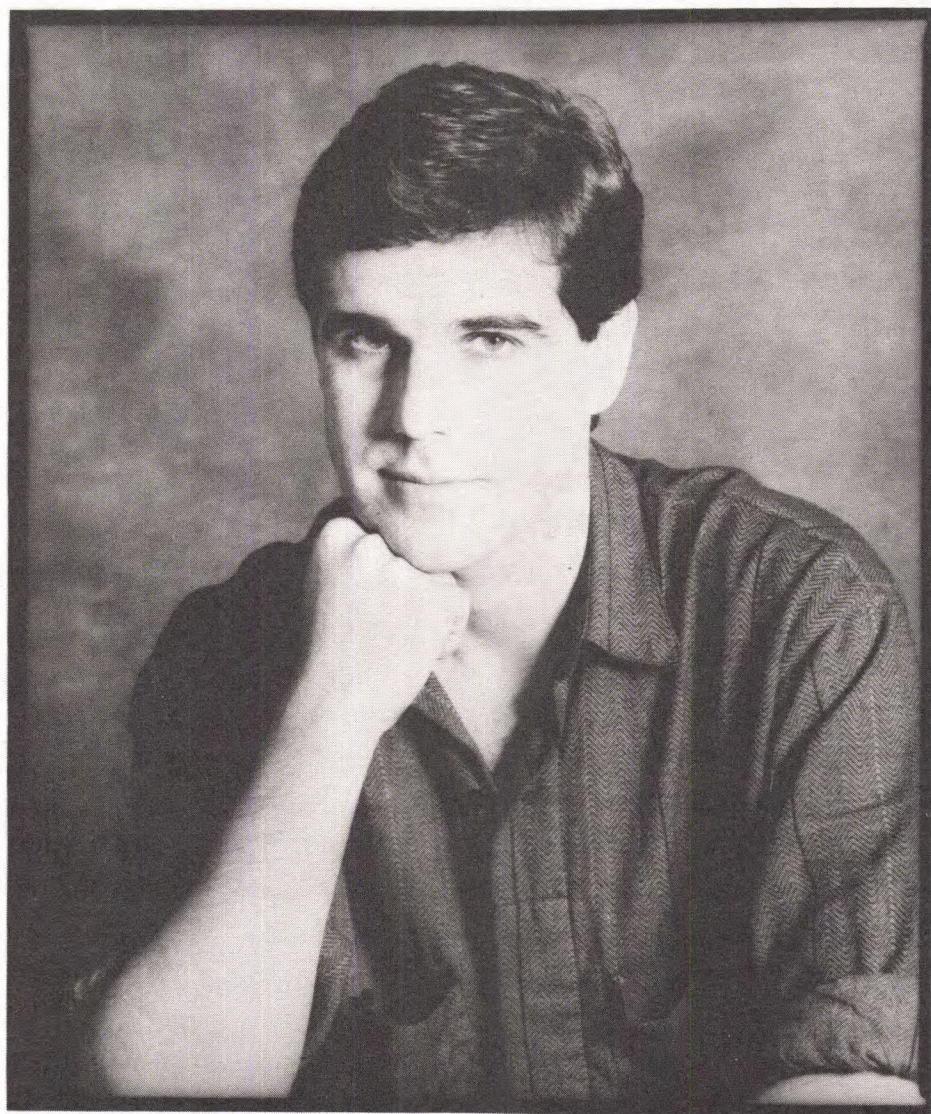
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# FELIPE TABORDA



***MORE IS BETTER***



For so many years we have clung to the admonition "less is more," we have let it permeate our thinking beyond design projects, and we tend to run our lives by the same rule. "Simplify! Compress! Consolidate! Intensify! Solidify! Specialize!" That's the kind of advice we get and give in this competitive struggle to get somewhere in a chosen field.

But now along comes Felipe Taborda to make us wonder if we've gotten it all wrong. This young dynamo of a designer has conducted his life quite the other way. He complicates, explores, extends, encompasses, augments, proliferates—and prospers.

Consider what he has accomplished in his brief 31 years. He was born in Rio de Janeiro in 1956. He grew up engulfed in blazing tropical colors, in an era when the Beatles, Rock 'n Roll and Pop Art saturated the senses, and Batman, Dick Tracy, Asterix and Walt Disney comic books were his daily visual diet. He began to draw and take photographs with all these influences guiding his hand and his eye. At 18 he had his first one-man exhibition. After completing a course of study in Visual Communication at the Pontifícia Universidade Católica in Rio, he headed for England to study film-making at the London International Film School. At the same time, he managed to find freelance work and staff positions in several graphic studios in London. And just to jolly things up, he picked up writing assignments from the *British Journal of Photography* and *The Sunday Times*.

After a brief spell in Paris (where he put to use his three years of French language courses at Alliance Française) he headed for New York. At the New York Institute of Technology he completed a master's degree in Communication Arts and rounded it off with an intensive workshop in Graphic Design with Milton Glaser at the School of Visual Arts.

Eventually he ceased his wanderings and settled down in his home town, Rio de Janeiro, to work as a freelancer and teach Visual Communications at the Faculdade da Cidade. At the same time, he became seriously involved with his extra-curricular assignment as Latin American correspondent for *Novum Gebrauchsgraphik* magazine.

By the time he reached his 28th birthday, he was appointed head of the art department of Sigla, the largest record company in Brazil, and he is currently employed there. But just so he doesn't lose his momentum, he has undertaken and completed several ambitious projects: With the help of two other designers he produced a book, *Lettering in the Architecture of Rio de Janeiro*, which documents the variety of typefaces found on public buildings and houses in his native city; he has expanded his scope as correspondent for *Novum Gebrauchsgraphik* to include North American designers and illustrators; he is organizing an exhibit and preparing a special exhibition and issue of *Print* magazine about design in Brazil.

All of these projects have not impinged on his regular participation in design and photography exhibitions throughout the world. He has been shown in museums and galleries in Brazil, Czechoslovakia, England, Finland, France and Poland.

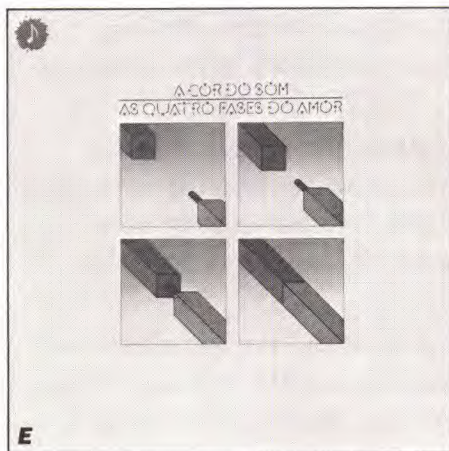
"I guess it is a lot of plans and projects," Felipe observed, "but I believe one works better when there are many stimuli..." So here we have a strange juxtaposition of convictions: In his design work Taborda is a creature of his times—his work is reductive, economical—clearly he subscribes to "less is more." But in his personal and professional lifestyle, he makes a strong argument for "more is better."

*Marion Muller*





**A** Design (with Marciso Carvalho), Sigla Records  
**B** Design, Sigla Records  
**C** Design and Photography (with Marciso Carvalho), Opus/Columbia Records



**D** Design, Opus/Columbia Records  
**E** Design and Illustration (with Jejo Cornelsen), WEA Records  
**F** Design and Art Direction, Sigla Records





G



H

**SO MIX**

**LOCK IT UP**  
Leprechaun  
**MAGICABOOLA**  
Gee Gee And Gyn Band  
**LIVE IT UP**  
Fonda Rae  
**MAKE LIFE WORTH LIVING**  
Mac Thornhill  
**LOLLIPOP LUV**  
Bryan Loren  
**VIDEO BURNOUT**  
Little Toni Marsh  
**LIGHT YEARS AWAY**  
Warp 9  
**SEX APPEAL**  
Sophie St. Laurent  
**TOUCH ME (ALL NIGHT LONG)**  
Wish - featuring Fonda Rae  
**IN THE BOTTLE**  
C.O.O.  
**WHEN I HEAR MUSIC**  
Debbie Deb  
**ELETRIC KINGDOM**  
Twilight 22



I

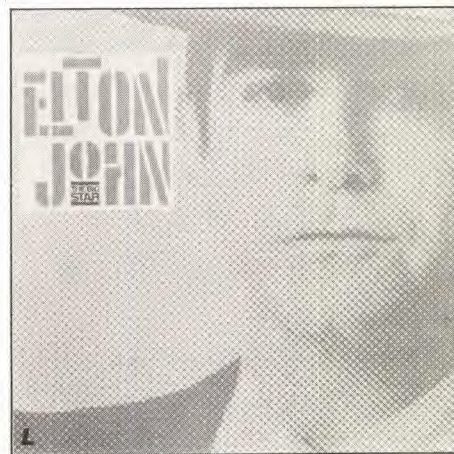


J

**G** Design and Art Direction Opus/  
Columbia Records  
**H** Design and Art, Sigla Records,  
**I** Design, Sigla Records  
**J** Design and Art Direction, Sigla  
Records



K



L

**K** Design and Art Direction,  
Opus/Columbia Records  
**L** Design (with Marciso Carvalho),  
Opus/Elenco Records




 The logo for ITC Gamma is presented in a bold, white serif typeface against a solid black rectangular background. The letters 'ITC' are positioned on the top line, and 'GAMMA' is on the line below. The 'G' is particularly large and features a prominent, rounded shoulder. The 'M' and 'A' also have distinct, rounded shapes. A small trademark symbol (TM) is located at the top right of the letter 'A'.

ITC Gamma is a special kind of typeface. It combines verve and a warm personality with utilitarian practicality.

Taking its name from the third letter of the Greek alphabet, ITC Gamma is also, coincidentally, the third ITC release from Jovica Veljović. While ITC Gamma, like his previous designs, continues to use classic roman letterforms and proportions as a structural foundation, there are few other similarities to Mr. Veljović's earlier ITC releases. While these designs have a strong calligraphic overtone, ITC Gamma has softer, more studied shapes.

In large sizes the round corners and soft shapes produce a friendly and warmly inviting design. But, as its size is reduced, there is a subtle shift in personality. Even though text set in ITC Gamma still maintains the general overall effect of softness, it also takes on a somewhat formal quality as the obvious round corners become less apparent.

While more than a hint of Mr. Veljović's calligraphic exuberance can be seen in several characters, it is clearly evident that ITC Gamma is a typeface of careful and deliberate construction. In an effort to provide the graphic communicator with a typeface that offers economy of space with no appreciable loss in character legibility, Mr. Veljović has carefully sculpted ITC Gamma's letterforms to somewhat condensed proportions. They still reflect the most current theories on typeface legibility. Special attention has also been paid to serif construction. In the lighter weights they maintain ample length to aid the eye in the reading process; however, as the family increases in weight, the serifs shorten to allow even typographic color as the typefaces set with tighter letterfit.

ITC Gamma successfully combines personality and practicality; calligraphy and structure; warmth and formality—indeed a special kind of face.



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# ITC SLIMBACH™

ITC Slimbach was developed around goals common to a number of typeface designs: to create a versatile text typeface that looks contemporary, yet has its roots firmly planted in traditional proportions and shapes. It is a credit to the typeface's young designer, Robert Slimbach, that ITC Slimbach not only attains these goals, it does so with particular distinction and grace.

While ITC Slimbach appears to be based entirely on calligraphic strokes, closer inspection reveals a typeface that is carefully rendered and meticulous in design. Character shapes are slightly geometric and somewhat condensed. Serif endings have been sharply cut at 90° angles, and hairlines are kept within conservative dimensions.

Each weight of ITC Slimbach was developed along very carefully determined guidelines. In addi-

tion to harmony and unity, Mr. Slimbach wanted each to fulfill specific typographic functions. The Book weight serves as the main face for lengthy text copy. Many hours studying readability and legibility factors were invested in determining this weight. The Medium weight is only slightly heavier than the Book and was established because Mr. Slimbach felt that this would maximize its usefulness as an alternate text weight. The Bold was created as a companion for the Book, in addition to being suitable for text copy that requires emphasis. The Black complements the Medium and can be used on its own for headlines and other display applications.

The result is a typeface family of unusual versatility and exceptional grace. It produces copy that is both easy and inviting to read. It has a balance of innovation, clarity and legibility found in few typefaces.



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# ITC PACELLA™

Following in the tradition of Century Schoolbook, Corona and Nimrod, ITC Pacella is a typeface that was created to maintain exceptionally high standards of character legibility. An added benefit is that ITC Pacella is able to maintain these standards at virtually every point size, across a wide spectrum of applications, and in a variety of printing media. The most recent design from the very talented and prolific Vincent Pacella of Photo-Lettering, Inc., ITC Pacella attains these standards without falling into design anonymity, as do many legibility designs; it has a character and personality of its own.

Many characters add distinction to this design without detracting from its pure functionality. A slight spur on the terminal of the lowercase "a" is echoed several times throughout the design. The bowls of the capital "P" and "R" do not quite close. The "r" has an abbreviated flag, which adds distinc-

tion, and improves inter-character spacing relationships. There is even a hint of calligraphic vitality in several of the letter shapes. ITC Pacella clearly has a distinctive and lively personality.

Legibility is served through ITC Pacella's large, but not excessive, x-height, simple character shapes, full counters and modest contrast in stroke weights. Special attention has been paid to the italics: counters have been kept open; and even though they are true cursive designs, character shapes have been carefully rendered to maintain legibility levels consistent with the roman.

ITC Pacella is a fine mix of two basic, distinctly different attributes in typeface design: utility and personality. It is to Mr. Pacella's credit, and the graphic communicator's benefit, that these two attributes are mixed so well in a single typeface.



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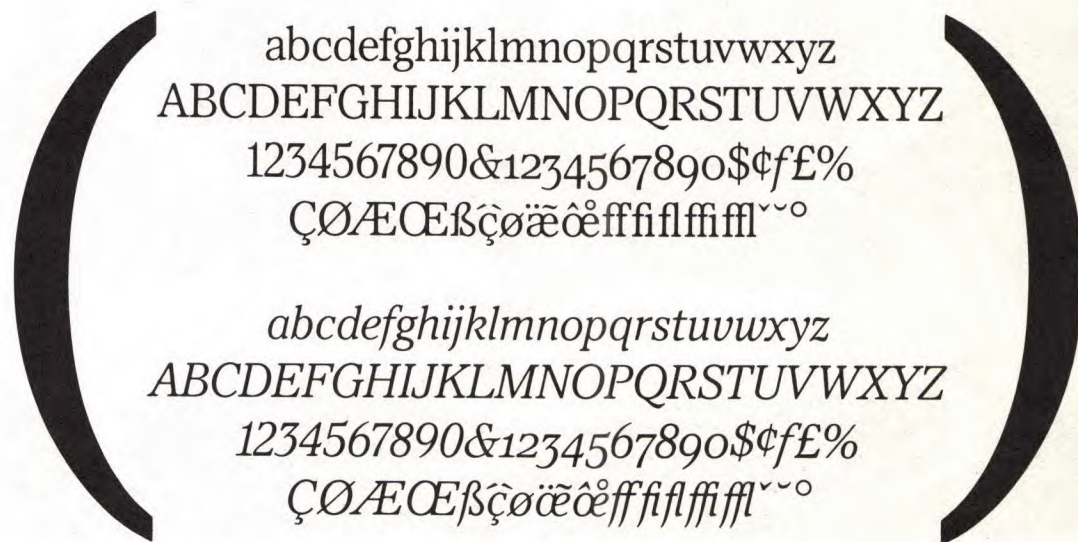
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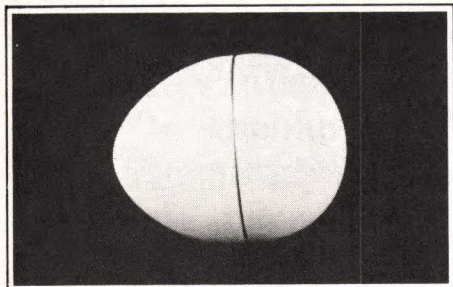
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# IMPERIAL EASTER EGGS

*THE SAGA OF THREE FAMILIES*

## *Romanov*



On July 16, 1918, in the final days of the Russian Revolution, Czar Nicholas II, his wife Alexandra and their five children were herded into the basement of an old house and murdered by a firing squad. The family could have been imprisoned or exiled like other deposed rulers, but the massacre was a potent demonstration that Russia had had its fill of Czars and Czarinas for all time. Nicholas II was thus the last of a dynasty named Romanov that had ruled Russia for 300 years.

For the record, the despised, autocratic Romanovs left a bequest that was not to be at all despised. In their 300-year reign they had extended the country's borders beyond Asia into Europe, brought sophisticated Western culture into their realm, engulfed a multitude of ethnic populations and their resources, established dominion over the Russian Orthodox Church and amassed a fortune in material goods that could readily be turned into hard cash.

Aside from their palaces, paintings and public artifacts, the last Romanovs had acquired a wealth of personal jewels and art objects commissioned from the legendary jeweler, Peter Carl Fabergé. Probably the most famous (and infamous) pieces were the opulent Imperial Easter Eggs.

In old Russia, Easter was the

most revered and festive holiday, and it was traditional to present a colored, decorated egg to a loved one on Easter Sunday. Wealthy families, of course, indulged in more expensive manifestations of their affection. Czar Alexander III, for instance, intrigued by the fanciful creations of the jeweler, Peter Carl Fabergé, commissioned him to concoct a splendid gift for his wife, Czarina Maria. On Easter Sunday, 1886, she received the first Fabergé Imperial Easter Egg, and she continued to receive one every year for the next 30 years. When her husband died in 1894, their son Czar Nicholas II, expanded the tradition, ordering two eggs each year—one for his mother and one for his wife, Alexandra.

In all, from 1886 to 1916, the House of Fabergé created 54 Imperial Easter Eggs. Each one was a

unique fantasy executed in precious metals, hard stones, diamonds, pearls, rubies, jewel-like enameling, and with embellishments of exquisite delicacy. Beyond their overt beauty, each egg opened to reveal a surprise. Every year, Fabergé invented surprises of increasing complexity and delight.

When the Bolsheviks came to power and the eggs were unveiled to the world at large, like Imelda Marcos' 3,000 pairs of shoes they became symbols of the imperial family's shocking extravagances and a moral justification for the revolution. But historians and the cognoscenti of the arts are above moralizing. They believe the eggs should not be detested for the prodigality of their patrons, but appreciated for the magnificent achievement of their creators—the craftsmen of Fabergé.





*1886: First Imperial Egg Presented by Czar Alexander III to his wife, Maria. Length: 2 1/2 inches.*

Outer shell is enameled in white matte finish to resemble a hen's egg. The shell opens to reveal the surprise—a gold hen with ruby eyes nestled in a gold yolk on a nest of chased yellow-gold straw. Records indicate there were two additional surprises fitted inside the hen—a miniature Imperial crown from which was suspended a miniature ruby egg. Both of these elements, however, have been lost.

### *Fabergé*

Peter Carl Fabergé was born in 1848 in the imperial city of St. Petersburg, where the Romanovs held court and where his father, a jeweler, plied his trade in a modest shop on Bolshaya Morskaya Street. The Fabergés descended from a family of French Huguenots that had been forced out of France for their religious affiliation and had made their way to Russia via Germany. Peter Carl attended lower school in Russia, but when he determined to follow in his father's footsteps as a jeweler, he went off to Germany and apprenticed himself to a master goldsmith in Frankfurt. Aside from his training in the shop, he visited museums and master jewelers in Dresden, Venice, Rome, Florence, London and Paris. His experiences abroad filled him with visions of art objects that diverged from the jeweler's usual stock of necklaces, brooches, bracelets and rings.

When he returned to St. Petersburg in 1870, Peter Carl took over the management of his father's shops. A brother, Agathon,

who had also served his apprenticeship as a jeweler, joined him in 1882. The two young men, full of enthusiasm and energy, reorganized the shop and instigated bold new merchandising plans for the firm. Instead of concentrating on the usual assortment of personal jewelry, they started to produce small utilitarian objects using precious metals, gems and artful jewelers' techniques. They created decorative snuff boxes, desk sets, buckles, clocks, picture frames, carved animals, fans, buttons and even knitting needles. When their spectacular fantasies were exhibited at the Pan-Russian Exhibition of 1882, they caused a stir. Among the numerous admirers was Czar Alexander III, who, not long after, commissioned the firm to produce a special Easter gift for his wife, the Czarina Maria.

In truth, the idea of fashioning Easter eggs out of precious metals and jewels was not original with Peter Carl Fabergé. Many of the eggs designed for the imperial family and for other wealthy patrons were totally derivative

of historic pieces he had seen on his excursions through museums. Contrary to popular notion, Peter Carl Fabergé had no direct "hands on" experience with any of the work produced in his name. Instead, he employed a nucleus of workmasters: goldsmiths Perchin and Wigström, jewelers Holmström and Thielemann, and a master silversmith named Rappoport. All the masters who worked under his roof were autonomous; they hired, trained and paid their own crews of assistants. But they all worked under Fabergé's relentless eye. He was constantly consulted about design, methods and techniques, and every piece produced had to pass his fastidious inspection. Distinguishing features of Fabergé creations were the lavish details and flawless craftsmanship. No one made a more precise fitting for a stone or devised a more complex, exquisite enameling technique. Workmanship was everything to Fabergé. According to legend, any piece with the tiniest imperfection was smashed with a hammer, rather than have it leave the shop

bearing the Fabergé name.

With the Czar as a client, the eminence of the House of Fabergé was guaranteed. The business expanded, and branches were opened in Odessa, Kiev and Moscow. Throughout Europe and Russia there was no firm that matched Fabergé's reputation for excellence, and the business poured in. But World War I marked the beginning of the end of the enterprise in Russia. The shop's activities were diverted to wartime priorities—manufacturing small arms and munitions. Jewelry was not in great demand, though a limited quantity was produced. Finally, when the Bolsheviks seized power, Fabergé was forced to leave the country, the skilled workers abandoned the shops, and the unfinished merchandise was confiscated, as were all the royal family's Fabergé holdings. Most of the Imperial Eggs, as well as countless other Fabergé treasures, were sold by the financially strapped new government for hard cash. The pieces were dispersed to dealers, private collectors and museums.







# 1887

## RESURRECTION EGG

*Presented by Czar Alexander III to his wife, Maria. Length: 3<sup>7</sup>/<sub>8</sub> inches.*

A perfectly formed egg of rock crystal is mounted on an elaborately enameled quatrefoil base. Within the rock crystal shell, which is banded with gold and diamonds, are three figures representing the Resurrection: Christ rising from the tomb, heralded by two angels. The figures are enameled in opaque colors. The base is even more elaborate than the egg, containing four natural pearls, panels of rose diamonds and eight diamonds set in black-and-white enameled mounts.

# 1890

## SPRING FLOWERS EGG

*Presented by Czar Alexander III to his wife, Maria. Height: 3<sup>1</sup>/<sub>2</sub> inches.*

*Basket height: 1<sup>1</sup>/<sub>2</sub> inches.*

The gold shell is enameled a deep strawberry red and encased in a rococo gold cage. A band of rose diamonds encircles the egg and terminates in a diamond clasp at the top. A twist of the clasp opens the shell to reveal the surprise: a miniature basket of wood anemones. The flowers have white chalcidony petals, garnet centers, engraved gold stems and green enamel leaves. The basket, which can be lifted from the shell, is platinum set with rose diamonds.





**RENAISSANCE EGG**

*Presented by Czar Alexander III to his wife, Maria.*

*Length: 5<sup>1</sup>/<sub>4</sub> inches.*

This egg was inspired by a 16th century jeweled casket Fabergé saw in the Grünes Gewölbe Museum in Dresden. The shell of milky chalcedony is trellised with opaque white enamel gold bands. The quatrefoils which

# 1894

appear at the interstices are of rose diamonds with ruby centers. Renaissance-style leaf motifs are brilliantly enameled in reds, greens, blues and white, and are set with diamonds as well as cabachon rubies. The date, 1894, is set in rose diamonds on a red enameled plaque. The traditional surprise, which was, in all likelihood, a large jewel resting in the casket, has been lost.





**CORONATION EGG**

*Presented by Czar Nicholas II to his wife, Alexandra, the first Easter after their coronation.*

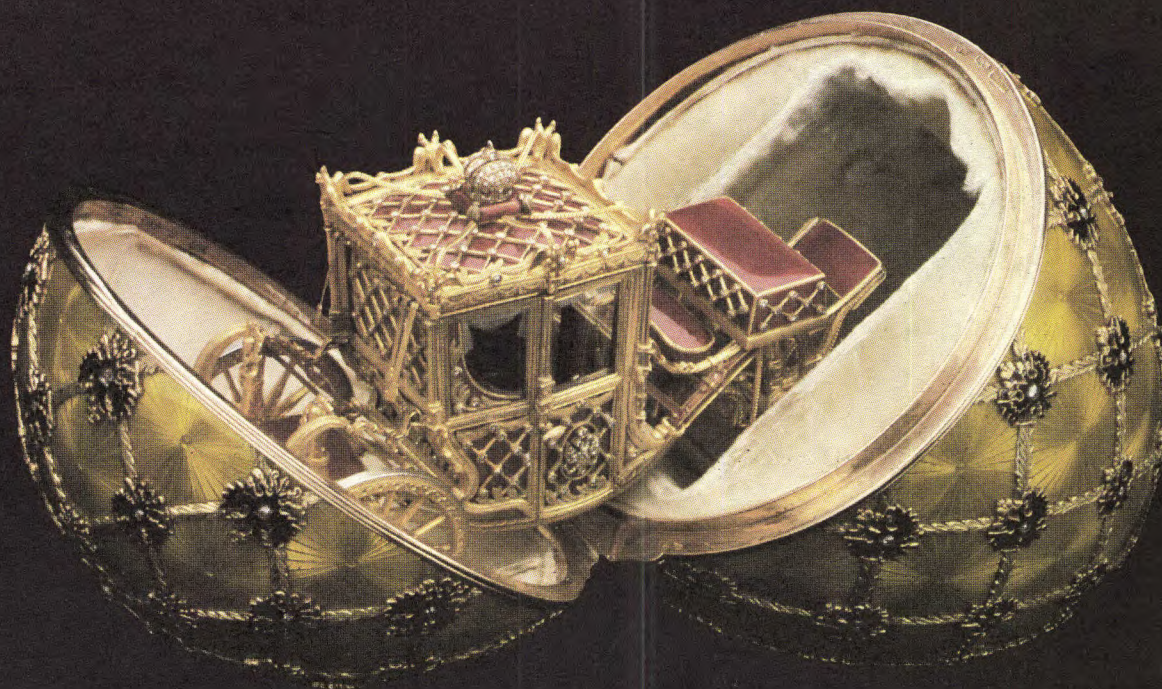
*Length: 5 inches.*

*Length of coach: 3<sup>11</sup>/<sub>16</sub> inches*

The shell is translucent yellow enamel over an engraved gold starburst design. It is trellised with gold bands, punctuated at each intersection with black-

# 1897

enameled Imperial eagles set with diamonds. The surprise inside the egg is an exact replica of the coronation coach. The wood frame was rendered in chased gold, the red velvet upholstery in red enamel, the iron wheel rims in platinum and the windows in etched rock crystal. The enameled interior has powder blue curtains and a turquoise blue ceiling.





# 1898

## LILIES OF THE VALLEY EGG

Presented by Czar Nicholas II to his mother, Maria. Height: 5<sup>5</sup>/<sub>16</sub> inches closed, 7<sup>7</sup>/<sub>8</sub> inches open.

The pale pink enamel shell is supported on cabriole-style legs of matte green-gold leaves dripping with rose diamond dewdrops. The egg nestles in a bouquet of lilies of the valley fashioned out of pearls, diamonds and translucent green enamel leaves. A small pearl knob triggers the surprise—a trefoil of miniature portraits of Czar Nicholas and his eldest daughters. A geared mechanism raises the miniatures out of the egg and spreads them out in fan form. The portraits are framed in rose diamonds and topped with a miniature crown.



Czarina Alexandra





# 1903

## CHANTICLEER EGG

**Presented by Czar Nicholas II to his mother, Maria. Height: 10<sup>7</sup>/<sub>8</sub> inches closed, 12<sup>5</sup>/<sub>8</sub> inches open.**

*The egg and base are enameled a brilliant sapphire blue on a moiré-patterned gold ground. Swags and ribbons of gold encircle the grille at the top. A band of seed pearls with gold foliage ring the egg at mid-point. The white enameled clock-face has a gold bezel which is also trimmed with seed pearls. The surprise is a little golden chanticleer, enameled in yellow, blue and green, that is synchronized with the clock movement. On the hour, the bird emerges from beneath the gold grille to crow the hour with its head bobbing, wings flapping and tiny beak opening and closing.*



Czar Nicholas II





# 1916

*CROSS OF ST. GEORGE EGG: PRESENTED BY CZAR NICHOLAS II TO HIS MOTHER, MARIA.  
HEIGHT: 3<sup>5</sup>/<sub>16</sub> INCHES; WITH STAND 4<sup>1</sup>/<sub>8</sub> INCHES.*

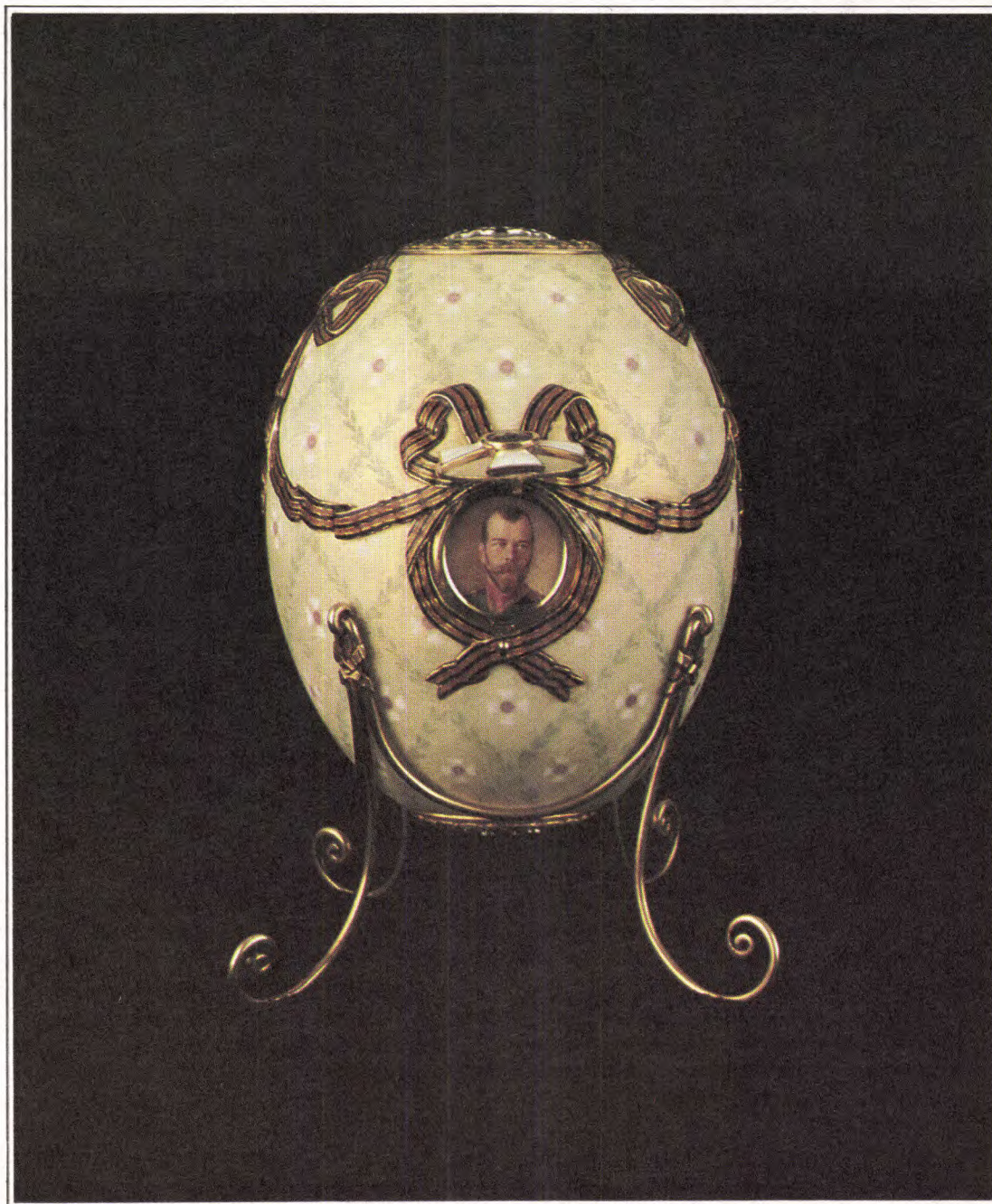
## Forbes

It seems that destiny brought the names Forbes and Romanov and Fabergé together. At least Malcolm Forbes, publisher of *Forbes Magazine*, was aware of the others at a very early age. He recalls, "When I was very young, I read with horrified fascination an abundantly illustrated volume on World War I. Its chapter about the Russian Revolution and the massacre of the Romanov family included a picture of a Fabergé Imperial Easter Egg to illustrate the pre-war extravagance of Russia's rulers."

The memory must have been firmly imprinted in his mind, for years later in London, he was irresistibly drawn to a Fabergé cigarette lighter, and he purchased it as a gift for his wife. Since she, too, was captivated by the fantasy, artistry, and history of Fabergé, the Forbeses found themselves on the road to becoming collectors. Year after year, piece by piece, they acquired Fabergé treasures, until they amassed over 250 pieces. It is the largest private collection of Fabergé works in the world.

But of all the Fabergé fantasies, the Imperial Easter Eggs are considered the most significant. They are

**As a gesture to wartime austerity, the egg was made of silver instead of gold, and was far less lavish than earlier designs. The shell is enameled in matte opalescent white with trellised laurel garlands framing the crosses of St. George. A gold ribbon enameled in orange and black encir-**



the epitome of excellence in style, in technique and in integrity for the materials used. Of the 54 Imperial Easter Eggs produced, 43 are known to have survived, and of that number 12 are in the Forbes collection. It is the largest concentration of Imperial Eggs and exceeds the Kremlin's holdings by two. Christopher Forbes, Malcolm's son, calls it one of the "ironies of history" that the two institutions with the richest holdings of Imperial Easter Eggs are the Communist USSR and *Forbes Magazine*, "The Capitalist Tool." The word "richest" is to be taken quite literally here, as the most recent price mentioned for an Imperial Easter Egg was \$1,750,000.

All of the eggs reproduced here are from the Forbes collection, but as faithful as photography is, the pictures are no match for the articles "in the flesh." Fortunately, all 12 Imperial Easter Eggs, along with over 200 other Fabergé treasures, are installed in the Forbes Magazine Galleries, 62 Fifth Avenue, at the corner of 12th Street in New York City. The galleries are open Tuesday through Saturday, from 10 a.m. to 4 p.m. The public is welcome; admission is free. Prepare to be astounded. Marion Muller

**cles the egg. Buttons concealed in the ribbons triggered the appearance of the surprises, which were miniature portraits of Czar Nicholas II and his son, Alexis. This was the only egg the Dowager Empress Maria was able to take with her when she made her escape from Russia.**

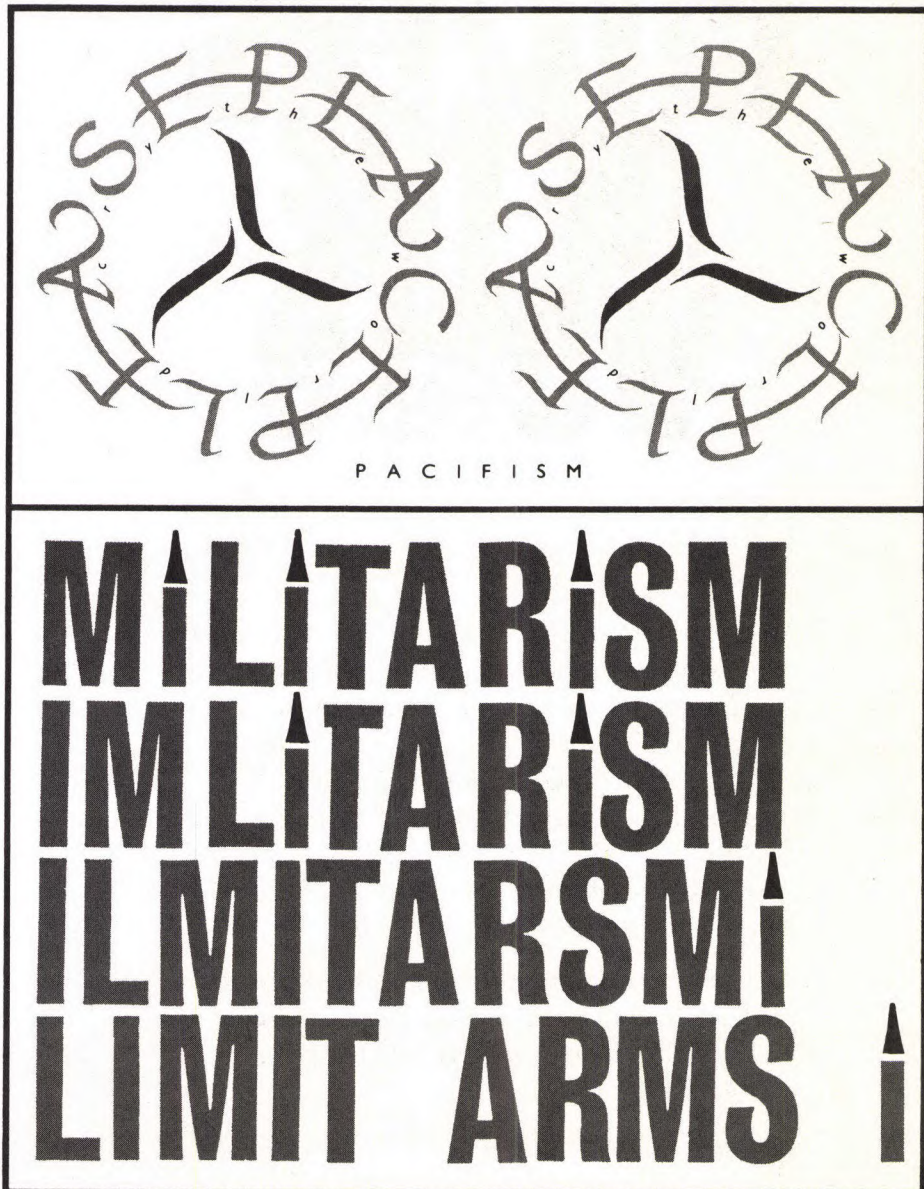


# ELOQUENT WORDPLAY

*You may have to look twice to totally absorb all the surprises in these two wordplay designs. And when you do, you may find it hard to believe they are the work of a young man who is still a student.*

*Neil M. Looksen, a graphic design student at Newcastle Upon Tyne Polytechnic, in England, submitted these designs to us and indicated that he uses lettering and typography extensively in his work. No wonder. He obviously has a gift for turning words into designs that speak louder than pictures. His creations are clever without being capricious; unique and inventive, but thoroughly intelligible.*

*In dimensions, each of these pieces is no bigger than a postcard; in significance, they have the magnitude of billboards. M.M.*





*Kalish*

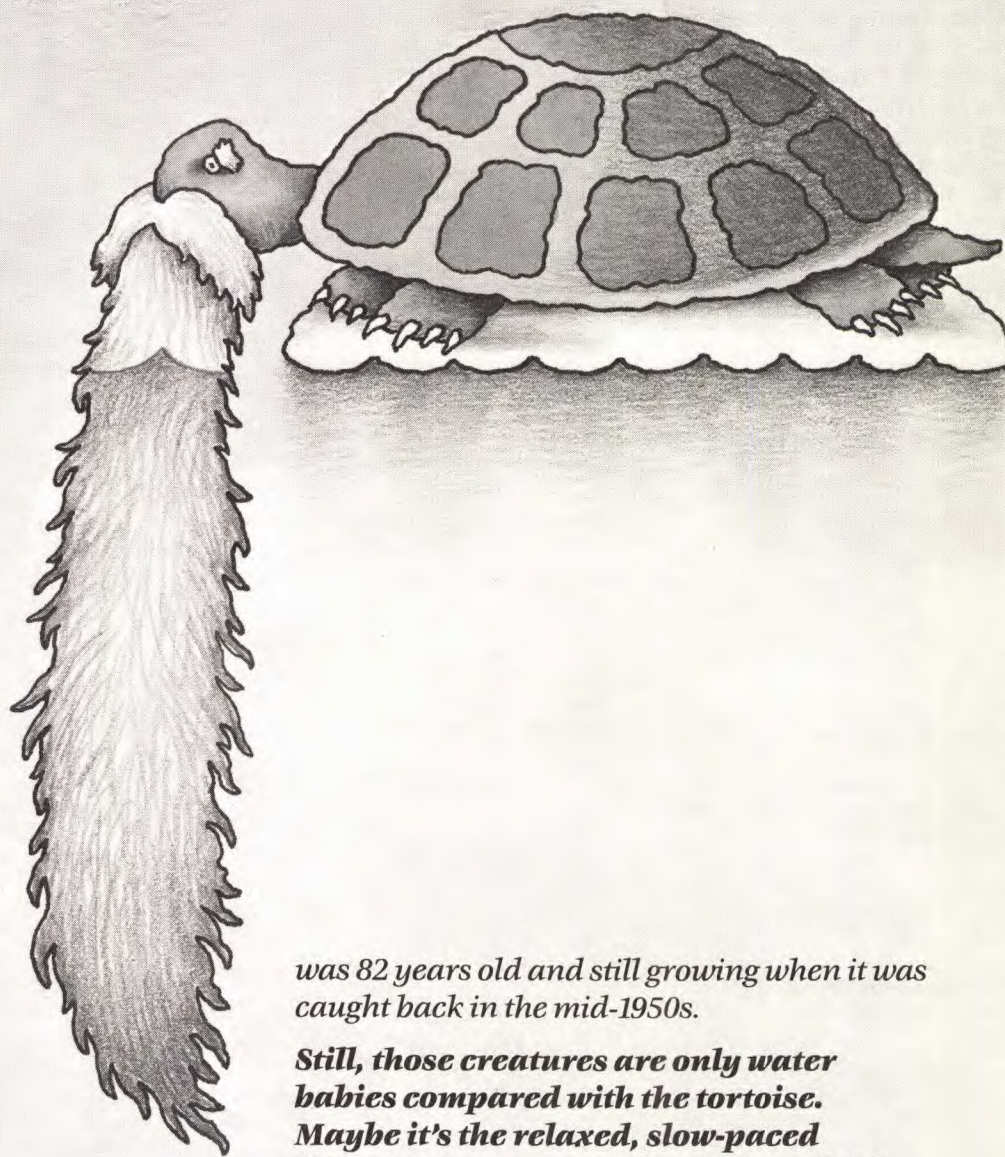
# SENIOR CITIZENS OF THE WORLD

*Californians may well claim to have the most salubrious climate in the world; that's where the longest-lived trees, the bristlecone pines, flourish. The oldest one on record, found in the Sierra Nevada Mountains, was 4,900 years old when it was cut down. The next oldest one, known as Methuselah, is located in the White Mountains of California and is estimated to be 4,600 years old.*

**When it comes to goldfish, China holds the record for longevity. Reports have it that Chinese goldfish live for over 40 years.**

*But life just begins at 40 for a lake sturgeon. One residing in Lake Winnebago, Wisconsin,*





*was 82 years old and still growing when it was caught back in the mid-1950s.*

***Still, those creatures are only water babies compared with the tortoise. Maybe it's the relaxed, slow-paced lifestyle that accounts for the tortoise's longevity. The oldest authenticated age for a tortoise is 152 years. Another was reputed to have lived to be 200 years. But the most continuously observed specimen, a resident of a zoo in England, was a guaranteed 116 years old when it died.***

*When it comes to human specimens, there are centenarians to be found in almost every country that takes a census. The oldest authenticated person on record was Shigechiyo Izumi of Japan, who, in the 1984 census report, was verified to be 119 years old.*

***Considering the longevity of human beings today, we need not be too skeptical about the ages attributed to the biblical patriarchs: Abraham was reputed to have lived to the age of 175; his son, Isaac, to have been 180; Isaac's son, Jacob, to be 147; and Jacob's son, Joseph, to have been 110. What is a surprise and a conundrum is this mathematical analysis of their ages:***

---

*Abraham's 175 years is equal to  $7 \times 5^2$*

---

*Isaac's 180 years is equal to  $5 \times 6^2$*

---

*Jacob's 147 years is equal to  $3 \times 7^2$*

---

*Joseph's 110 years is equal to  $5^2 + 6^2 + 7^2$*

***One wonders what biblical and mathematical scholars make of that.***

*Marion Muller*



# U&LC BOOK SHELF

The U&LC Book Shelf reviews new books believed to be of interest to U&LC readers and lists the publisher, with address, and the price of the book so that the books may be ordered directly. All prices are for delivery within the U.S.A. or Canada. Prices listed are based on payment accompanying order. If payment is not included, you will be billed for handling and shipping charges. Please add your local and state sales tax wherever applicable. For books to be delivered outside the U.S.A. or Canada, please request the price and shipping charges from the publisher. Please note: U&LC does not sell books.

All orders should be placed directly with the publisher(s) concerned.

## Rodchenko: The Complete Work

by S. O. Khan-Magomedov

Russian Constructivist Aleksandr Rodchenko (1891-1956) cannot be categorized by any one of his remarkable activities. His prodigious career is at last given its full recognition in this study of the full range of his work: painting, spatial constructions, architecture, stage set and theatre design, posters, signboards, package designs, photomontages, book illustrations, typography, photography and costume.

Rodchenko's artistic production is considered against the complex background of the political, social, personal, and artistic circumstances of the period, from the beginning of his studies at the Art School of Kazan to his encounter with Mayakovsky and the Futurists, from the famous Moscow Exhibitions where he took part in the founding phase of abstract art to the arguments with Kandinsky over cultural supremacy with the Institute of Artistic Culture and the definitive embracing of Constructivism.

The MIT Press, 28 Carlton Street, Cambridge, MA 02142. 304 pgs. 9½ x 10½". 602 illustrations, 80 in full color. Dual text, one historical, the other critical. \$50.00.

## RSVP XII

Showcases the new and innovative in illustration, design and photography in America. Features RSVP CallBack Service, which is a 24 hour, 7 day/week answering service that takes and relays messages, provides information updates on any artist, and even makes referrals and recommendations. Indexed by specific and geographically. Contains a Technical Services Directory of production and professional services and suppliers. Special section covering winners of RSVP's Annual Student Competition.

RSVP 12, P.O. Box 314, Brooklyn, NY 11205. 5½ x 8½". 308 pgs. 230 artists shown; 251 illustrated pgs., 170 in full-color. Paperbound, \$16.95.

## The Art of Desktop Publishing

by Tony Bove, Cheryl Rhodes and Wes Thomas

Authors Bove, Rhodes and Thomas wrote and produced the first edition of this book in less than three months using personal computers and desktop publishing software. This second edition was prepared in two weeks! They are sharing their skills and knowledge with us in this "reader friendly" manual.

Explained, step-by-step, using the latest (to date) in hardware and software are: how you can get started in the field of desktop publishing; how to do your own typesetting, design, layout and produce newsletters, brochures, ads, etc.; how to create instant computer art using "paint" programs, computer clip art, digitizers, image scanners and other computer graphics tools; how to select laser printers and printer software and how to select page makeup software, type fonts and other software for the Macintosh and IBM PC. They have even gone into the future of electronic publishing: CD ROM, optical disks and beyond.

Bantam Books, Inc., 414 East Golf Road, Des Plaines, IL 60016. 296 pgs. 7 x 9¼". Illustrated in b/w. Glossary, company list, product list. Bibliography. Indexed. Paperbound, USA \$19.95, Canada \$24.95 plus \$1.50 for shipping and handling.

## Publishing from the Desktop

by John Seybold and Fritz Dressler

Two leading experts take you on a detailed tour of desktop publishing's principles, technologies, techniques and trends. Learn how developments in microcomputers are challenging the ways in which traditional print media are created, edited, stored and reproduced.

Thirteen chapters give you a detailed view of basic elements of type design, digital imaging, electronic typesetting subjects, electronic page makeup and professional page design along with many other subjects critical to professional results.

Bantam Books, Inc., 414 East Golf Road, Des Plaines, IL 60016. 299 pgs. 7 x 9¼". Illustrated in b/w. Appendixes of Contemporary Vendors & Products and Categories of Vendors & Products. Index. Paperbound, USA \$19.95, Canada \$24.95 plus \$1.50 for shipping and handling.

## Ready-to-Use from Dover

### Victorian Borders

by Ted Menten

Spires, geometrics and floral patterns are among the copyright-free motifs comprising 15 border systems. These designs allow for a variety of sizes, shapes and proportions in assembling the system components—bars, corners and edges that fit together to fill the practical as well as creative needs of a project.

64 pgs. printed on one side only. 32 b/w plates. 8¼ x 11". Paperbound, \$3.50.

### Art Nouveau Borders on Layout Grids

Edited by Carol Belanger Grafton

Forty copyright-free borders—24 full-page frames and 16 half-page—are printed on nonreproducible blue background grids. Numbered in half-inches and ruled in eighths of an inch for ease in centering type and creating quick, precise layouts.

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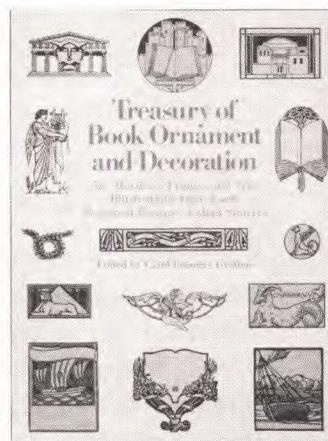
### Condensed Alphabets

by Dan X. Solo

One hundred complete fonts ready-to-use and copyright-free. Includes upper- and lowercase alphabets, numerals and punctuation marks.

104 pgs. 8¼ x 11". 100 b/w plates. Paperbound, \$4.50.

Dover Publications, Inc., 31 East 2nd Street, Mineola, NY 11501. Add \$.85 for postage and handling charges for one book; \$1.50 for two or more. For foreign orders add 15% of sales price or \$1.00, whichever is greater.



### Treasury of Book Ornament and Decoration

Edited by Carol Belanger Grafton

A unique archive of carefully reproduced copyright-free illustrations from one of the most inventive eras of Italian book illustration. Included are 67 designs for initials; 32 incorporating books; 12 of the zodiac; 14 related to music; 60 with animals; 114 with people; and 238 others of frames, labels and cartouches. Features the most popular styles of the early 20th century... Art Nouveau, Art Deco and many more.

Based on material edited by Cesare Ratta in Gli adornatori del libro in Italia and L'arte del libro e della rivista nei paesi d'Europa e d'America.

Dover Publications, Inc., 31 East 2nd Street, Mineola, NY 11501. 128 pgs. 8¼ x 11¼". 537 b/w copyright-free illustrations. Paperbound, \$5.95. Add \$.85 for postage and handling charges for one book; \$1.50 for two or more. For foreign orders add 15% of sales price or \$1.00, whichever is greater.

### Color in American Newspapers

Edited by Mario R. Garcia and Don Fry

The Graphics and Design Center of The Poynter Institute celebrated 25 years of color printing in American newspapers this year. In this volume two of its professors describe the state of art in newspaper color. Among the chapters are discussions on how three newspapers achieved color excellence, results of the Poynter Institute color experiments, a research report on color and street sales, tips on designing with color and a bibliography of newspaper color.

The Poynter Institute, 801 Third Street South, St. Petersburg, FL 33701. 8½ x 11". 70 pgs. Illustrated in b/w and color. Paperbound, \$7.95.

## Publishing Short-Run Books

How to Paste Up and Reproduce Books Instantly Using Your Quick Print Shop



### Publishing Short-Run Books

by Dan Poynter

Now in its fourth and completely revised edition, *Publishing Short-Run Books, How to Paste Up and Reproduce Books Instantly Using Your Quick Print Shop* reflects desktop publishing technology including a look at laser typesetting.

Step-by-step guidelines are quickly read and easy to apply. You will learn how to: set type inexpensively, paste up camera-ready copy, print economically, bind books, pamphlets and reports quickly.

Recording a family history?, need a few copies for a class?, want a really sharp sales presentation?, are you a poet who would like a few copies for a private printing, or a publisher wishing to test the market before going into a large print run?... this is the ideal book for you.

Para Publishing, P.O. Box 4232, Santa Barbara, CA 93140-4232. 5½ x 8½". 128 pgs. Appendix, Glossary and Index. Illustrated in b/w. Softbound, \$5.95 (\$6.95 postpaid).

### Chicago Guide to Preparing Electronic Manuscripts

Prepared by the staff of the University of Chicago Press, this guide offers authors and publishers practical assistance on how to use disks or tapes for typesetting. If you use The Chicago Manual of Style, this is a must. It is an up-to-date extension.

Part 1 shows authors how to make the transition from typewriter to computer in matters of style and format. Part 2 describes the concept of coding the manuscript, and provides instructions and examples. Part 3 gives guidance as to which manuscripts are candidates for electronic conversion and on how they should be handled in various departments of the publishing house.

The University of Chicago Press, 5801 South Ellis Avenue, Chicago, IL 60637. 143 pgs. Indexed, bibliography and appendixes including a comprehensive list of generic codes. Paper, comb binding, \$9.95. Cloth-bound, \$25.00.

### Magazine Logotypes

Edited by Yasaburo Kuwayama

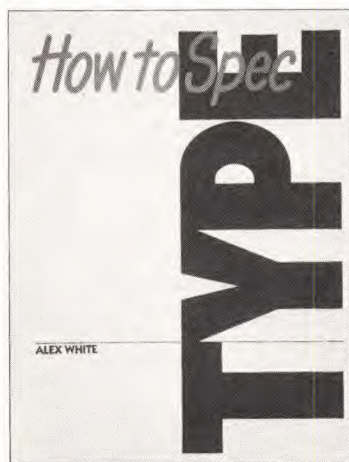
Two thousand logos selected from more than 10,000 international magazines. Classified by "interest categories" and typeface. A useful reference for both the average reader and the professional graphic designer/typographer.

Books Nippan, 1123 Dominguez Street, Suite K, Carson, CA 90746. 228 pgs. 12 x 8½". B/w. Paperbound, \$28.95 plus \$3.00 for shipping and handling.

### Corrections:

*Presenting American Graphic Designers* reviewed in Vol. 14, No. 1, incorrectly stated in McGraw-Hill's press release that Dugald Stermer, Ruth Ansel, Joel Katz, Stephan Geissbuhler, Iris Magidson, David November, Bea Feitler, Walter Bernard, and Sheldon Rysner were among the 27 emerging designers represented. These designers are established in their fields.

Please note corrected information for *Reading Between the Lines*, by Karen Nichols. Published by Push the Button Enterprises, Book Division, P.O. Box 592-61, Crystal Lake, IL 60014. 144 pgs. 8½ x 5½". Paperbound, (corrected price) \$29.95. Hardbound, \$49.95.



### How to Spec Type

by Alex White

Quoting Jan V. White's foreword: "...a treasury of visual/verbal techniques with which to upgrade and enrich the value of printed communication."

In Part One: Preparing the Copy for Type, Alex White covers fundamental terms and introduces the principles of type spec'ing; in Part Two: Type Samples, he describes how to spec typographic examples drawn in thumb-nail form, how to mark up the manuscript copy, and then shows the final typeset results. There are exercises and results to help you improve your skills.

An excellent book for the beginner, and one that will stay on your shelf for future reference.

Watson-Guption Publications, P.O. Box 2013, Lakewood, NJ 08701. 128 pgs. 7 x 9¼". Illustrated in two color. Glossary and Index. Hardbound, \$14.95. Please add \$2.00 postage and handling for one book plus \$.50 for each additional book.



Employers comment about graduates of The Design Schools.

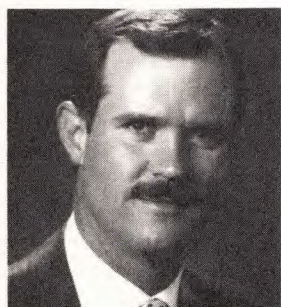
# “Highly Professional. Astounding Design Skills. Best Portfolios.”



#### RUNNING AT A FAST PACE

“We’ve hired many Art Institute of Philadelphia graduates. Our work runs at a fast and furious pace . . . Institute graduates have kept up with the pace, where others throw up their hands, give up—and quit.”

David Szmids  
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Philadelphia, Pa.



#### MINDFUL OF DEADLINES

“A solid design background . . . his quality of work shines and he is mindful of deadlines. If anyone asked me who to call to fill a staff position—I would tell them to call the Art Institute of Dallas first.”

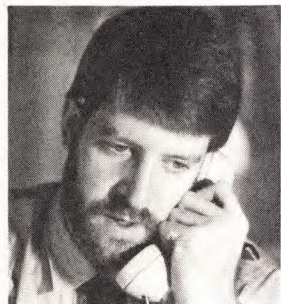
Bob Hopkins  
Marketing Director  
Meisel Photochrome  
Dallas, Tex.



#### GREAT ATTITUDES, TALENTED

“We had two job openings and interviewed about 100 applicants . . . finally decided on two Art Institute of Pittsburgh graduates. It was a happy choice! Both have great attitudes, they’re talented and hard workers.”

Nelson Stofflet  
Chairman of the Board  
Advertising Art Studios Inc.  
Milwaukee, Wis.



#### ASTOUNDING DESIGN SKILLS

“We currently have on staff a recent graduate of the Colorado Institute of Art. I’ve been really astounded by her design skills. Whenever I put a thumbnail sketch on her desk, she develops exactly the concept I am looking for . . .”

Dick Grace  
President  
T.N.T. Inc.  
Acton, Mass.



#### A NOTCH ABOVE ALL OTHERS

“. . . recently hired two Art Institute of Seattle graduates. Their level of professionalism was a notch above everyone else I interviewed. They are willing to go the extra mile to design something unique.”

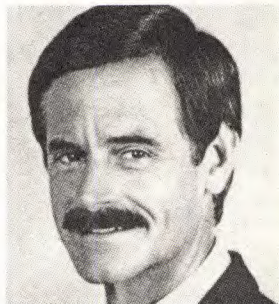
David Bauman  
Director of Design  
KIRO Television (CBS Affiliate)  
Seattle, Wash.



#### INDEPENDENT, RESOURCEFUL

“We hired a recent graduate of the Art Institute of Houston . . . she’s not only skillful, but independent . . . she recently completed a 13 overlay job—the finished piece is absolutely gorgeous.”

Sandra Spencer  
Advertising Manager  
Ram Distributing  
Houston, Tex.



#### RANGE OF SKILLS EXCELLENT

“Nine of our staff of 24 are graduates of the Art Institute of Fort Lauderdale. The Institute has produced strong design and creative artists. From basic concepts to fine illustration, the quality of their work is excellent.”

Bill Soliday  
Manager, Art/Creative Services  
News/Sun-Sentinel Newspaper  
Fort Lauderdale, Fla.



#### PORTFOLIOS, AMONG THE BEST

“Some of the best portfolios I’ve ever seen are those of Art Institute of Atlanta graduates. Over the years, we’ve hired more than twelve graduates. Whenever we have a position open, the Institute is the first place we call.”

Donna Fairfield  
Studio Manager  
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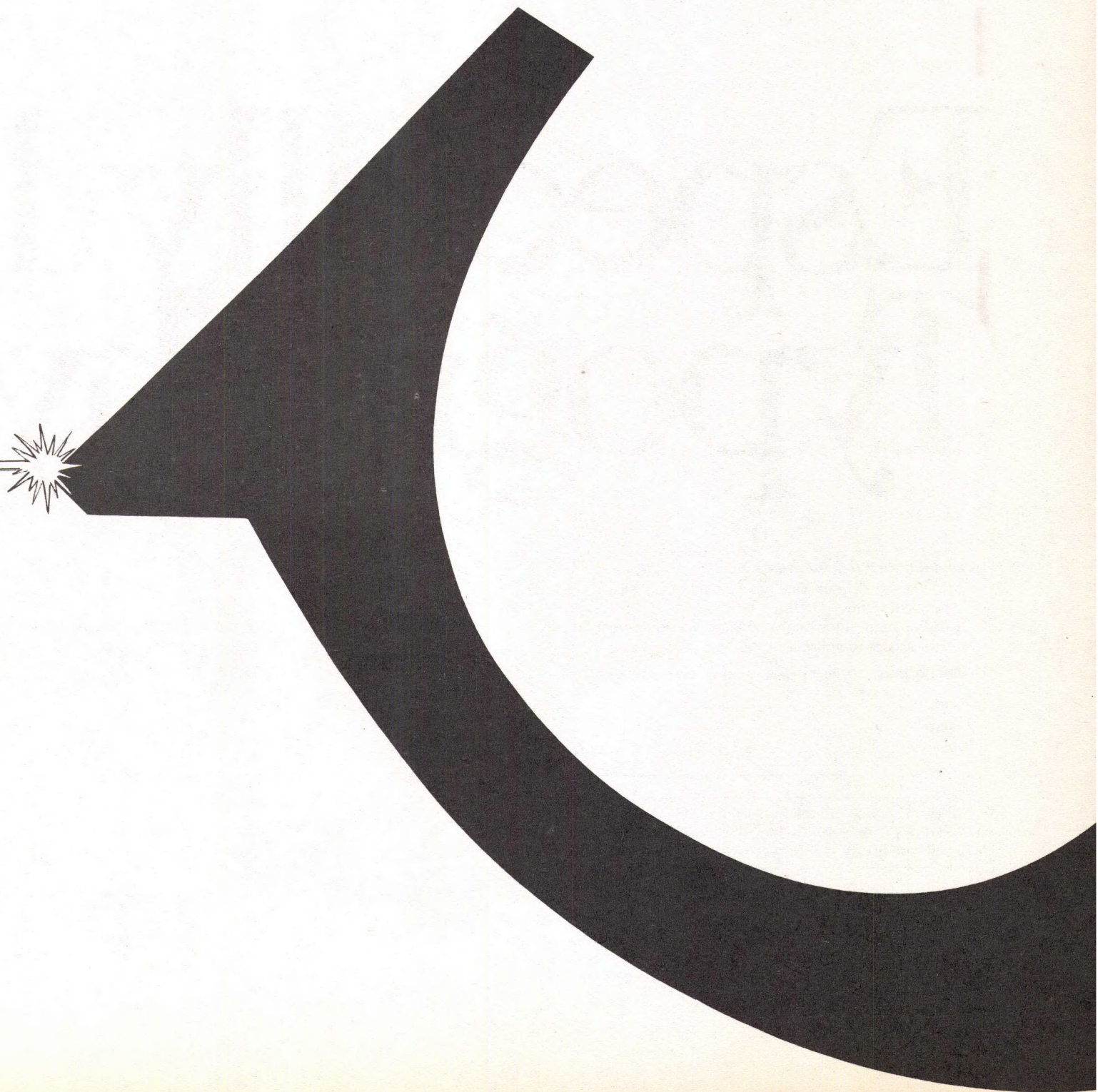
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DIFFERENT FROM THE REST:  
THE INTERNATIONALLY-RENOVED  
BERTHOLD TYPOGRAPHIC QUALITY

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**T**here are four criteria which are increasingly setting apart the true professional typographer from the users of other systems.

Pure typographic knowledge, experience and expertise; understanding and anticipation of the needs of both customers and users; an uncompromising dedication to typeface quality; a comprehensive and innovative typeface library. These are the main factors which set us apart.

For almost 130 years, we have been in partnership with professional typographers throughout the world. We feel that it's time that we made a statement of our policy on typographic quality, to let you know exactly what to expect when you acquire a Berthold system – now, or in the future.

It will also go some way towards explaining why we enjoy the reputation of being the world's leaders in all aspects of typographic quality. Berthold are the yardstick by which all others are judged. Furthermore, we are the yardstick by which others judge themselves.

### I

**T**oday, as never before, new publishing and communications technology is being built on the foundation of the typesetting processes.

At Berthold we have always applied uncompromising quality standards to every aspect of our typeface development process; consequently the use of new techniques has been studiously avoided if they could lead to any diminishing of our standards.

With our heritage of 130 years experience in the field of typography, and well over thirty-five years experience in phototypesetting, the name Berthold today stands for an all-embracing quality.

### II

**A**s a Berthold user, you will be able to put your Berthold systems to just about any typesetting task which your customer requires; our experience of typesetting needs has enabled us to produce equipment which is effectively unlimited in its flexibility. This, coupled with our typeface program which is kept up-to-date with international requirements, is a remarkably powerful combination.

The Berthold typeface program today comprises over 2000 text typefaces – an extraordinary total of some 250,000 individual characters. Each year about 100 new typefaces are added to our library to satisfy the need for even wider choice, as well as to keep abreast of international trends.

Our typeface development program is based on three distinct design sources:

i We adopt classical printing types, and after serious and detailed historical research, adapt and develop them for phototypesetting, carefully ensuring that the spirit of the original design lives on.

ii Our Berthold-Exclusiv program comprises original designs by renowned international type designers. Craftsmen of world repute, such as Aldo Novarese, Gustav Jaeger, Les Usherwood, Hermann Zapf, Friedrich Poppl, and of course our own G G Lange, are among those represented. Today, we have over 200 types in our Exclusiv program, and this is increasing all the time. We are constantly looking for fresh new designs.

iii Finally, licenced designs from other sources – such as the International Typeface Corporation (ITC) – are added to the Berthold typeface library.



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B B Q

"He who grows by development gains more knowledge." The adaptation of metal type designs for phototypesetting requires exceptional professional skill. To take a typeface with all its idiosyncracies, apply it to modern typeface reproduction processes, yet lose none of the charm and unique characteristics of the original, requires a sensitivity far beyond the mechanical skills of simple re-drawing and unitisation.

The extraordinary success of our interpretation of historic designs has won us international acclaim, and we have become the yardstick by which other typefoundries are judged.

As a Berthold customer, you have total access to this renowned library, using the original designs and the original names. Our ethics are as high as our quality: our types are properly licensed from designers and licensors.

No fakes, no dupes, no copies, no rip-offs.

### III

Berthold pays great attention to the artwork quality of each character in order to minimise the unavoidable image degradation which occurs in the processes between pre-production and printing. We achieve this by employing highly qualified staff who – after graduation – receive further comprehensive training in Berthold's application of both technical and aesthetic knowledge and our modern typeface production technology.

The quality of individual characters is of remarkable importance in the development of a unified and pleasing setting: "the whole is greater than the sum of the parts."

We concentrate exceptional energy on creating appropriate and effective character weights; on producing flexible and friendly visual character-manipulation software; on the study of test settings at various sizes and spacings. The same attention is given to individual characters.

We believe that the achievement of our excellent quality is the result of three factors: our artwork process, the precision of our type masters (both our glass grids and our digital typeface logic), and the technical output quality of our analog photo-units and digital image recorders.

The perfect co-ordination of these components, including our own precision techniques, is the key to perfect reproduction of our type designs.

### IV

Typeface production is one thing: the practical application of our type is another. The success of a new design increasingly depends on the way it is presented to users.

Berthold presents its typefaces in a DIN A4 format synopsis layout, showing a wide variety of sizes, spacing styles, and languages. Indexed both alphabetically and by style, our typefaces are shown in our two-volume 1500-page *Berthold Types* catalogue.

As you would expect, we include details of the historical background of each face, such as the designer, year of original design, and so on.

In order to allow precise specification, the user of *Berthold Types* will find a wealth of detail about each typeface, including copyfitting charts, precise measurements of heights, widths, and other relationships, plus comparison data.

In addition, we continuously update our typeface catalogues, and regularly produce useful booklets for newly released typeface families. Together with other occasional publications, this is part of Berthold's contribution to the subject of Typefaces and Typography.

FOR FURTHER INFORMATION,  
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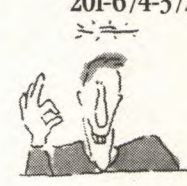
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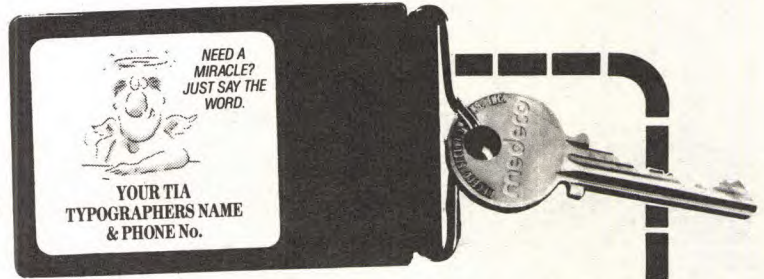
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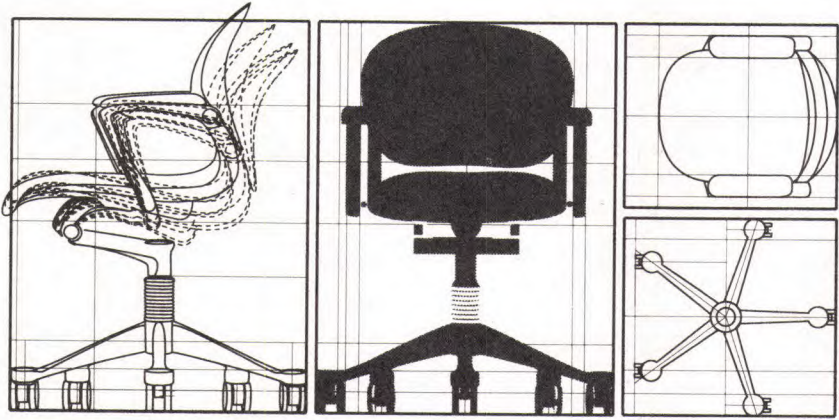
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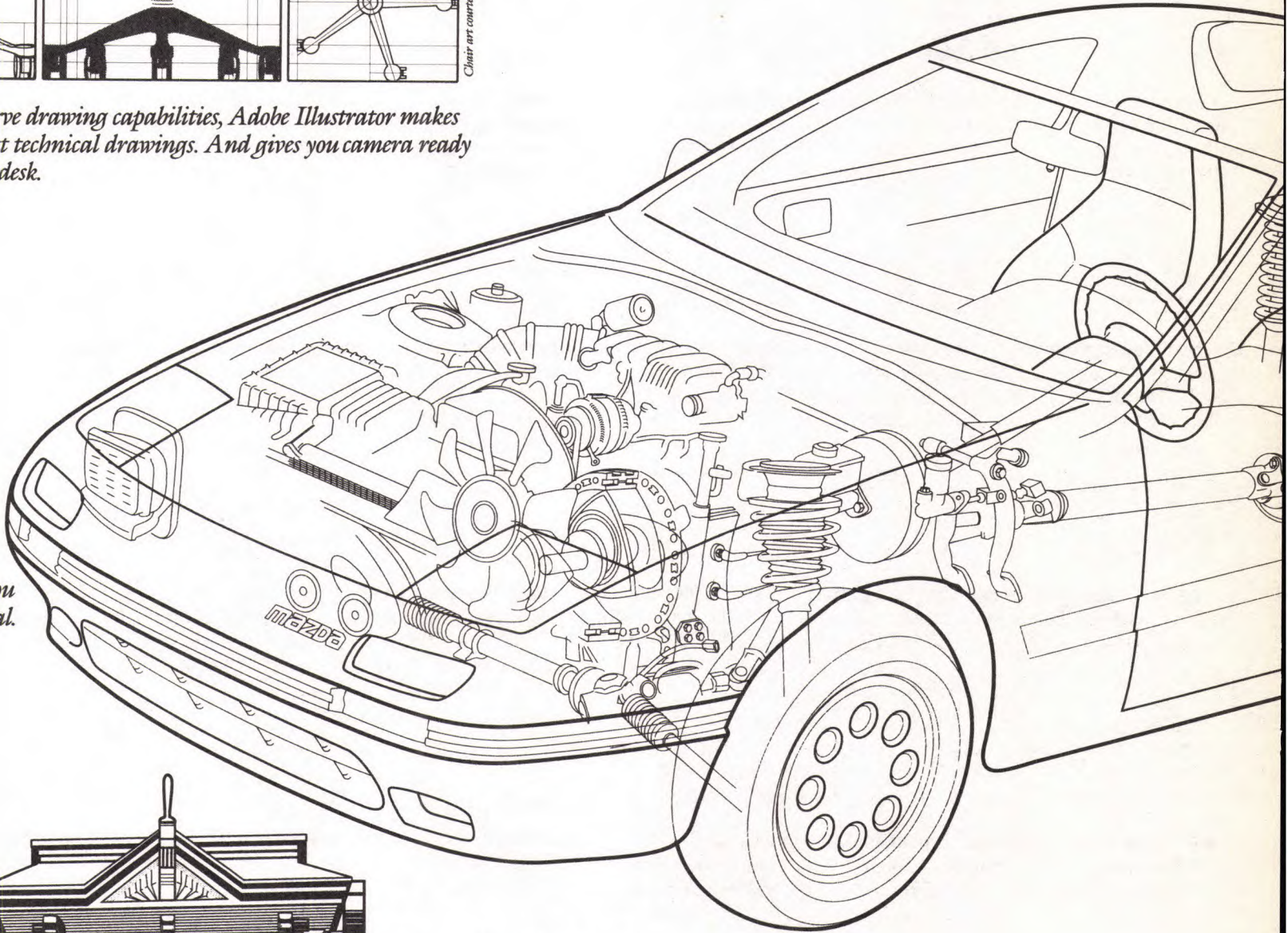


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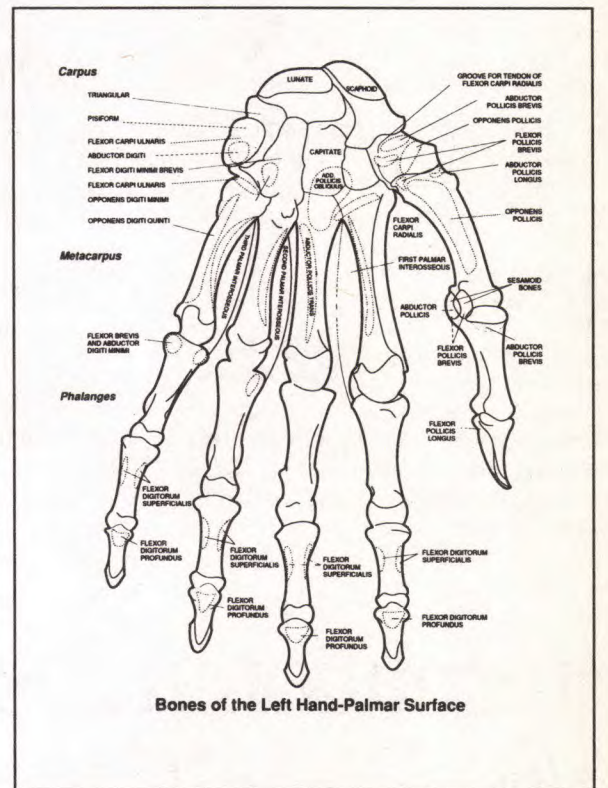
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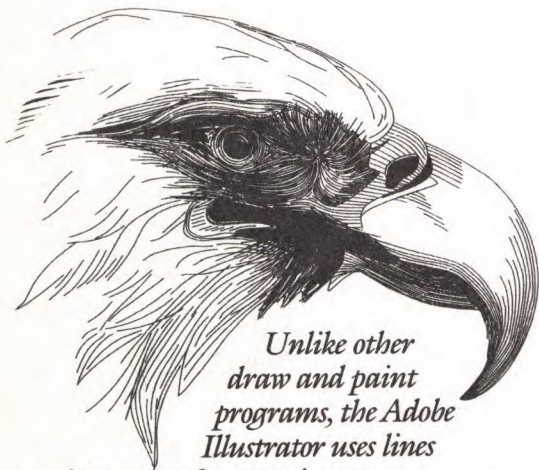
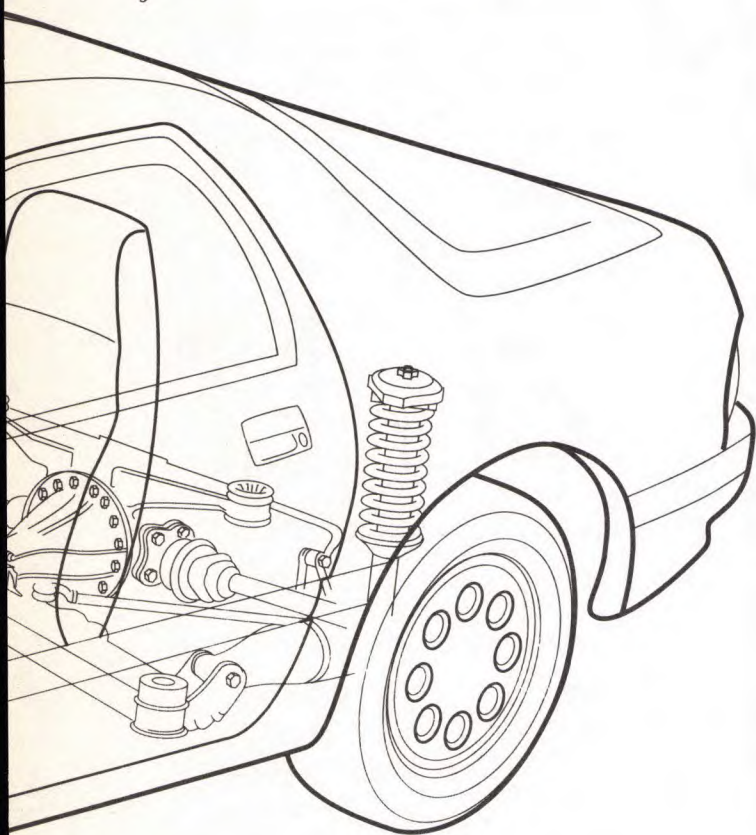
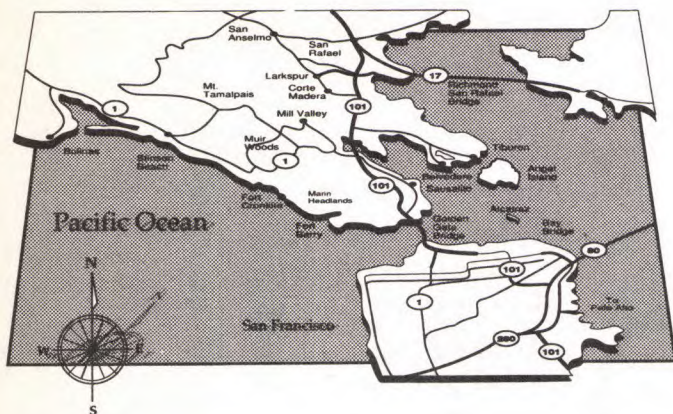
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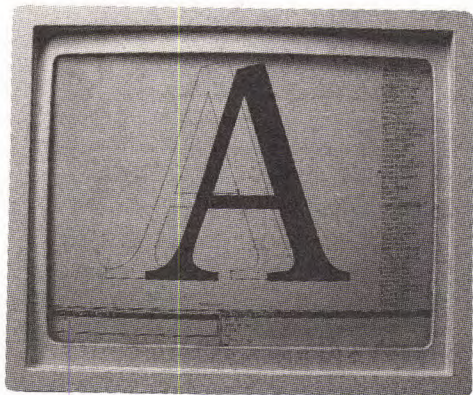
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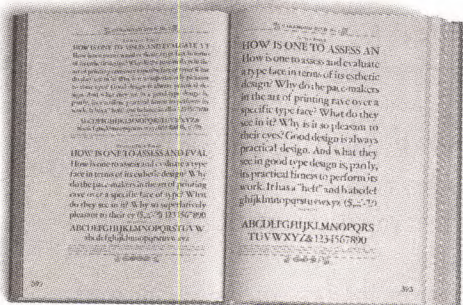


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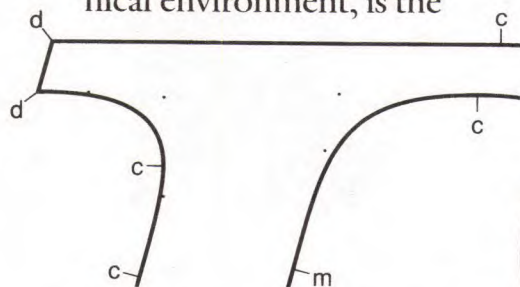
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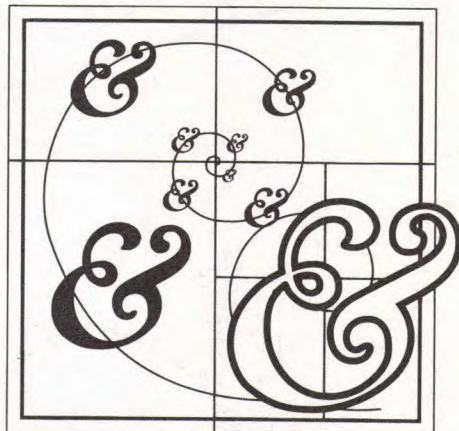


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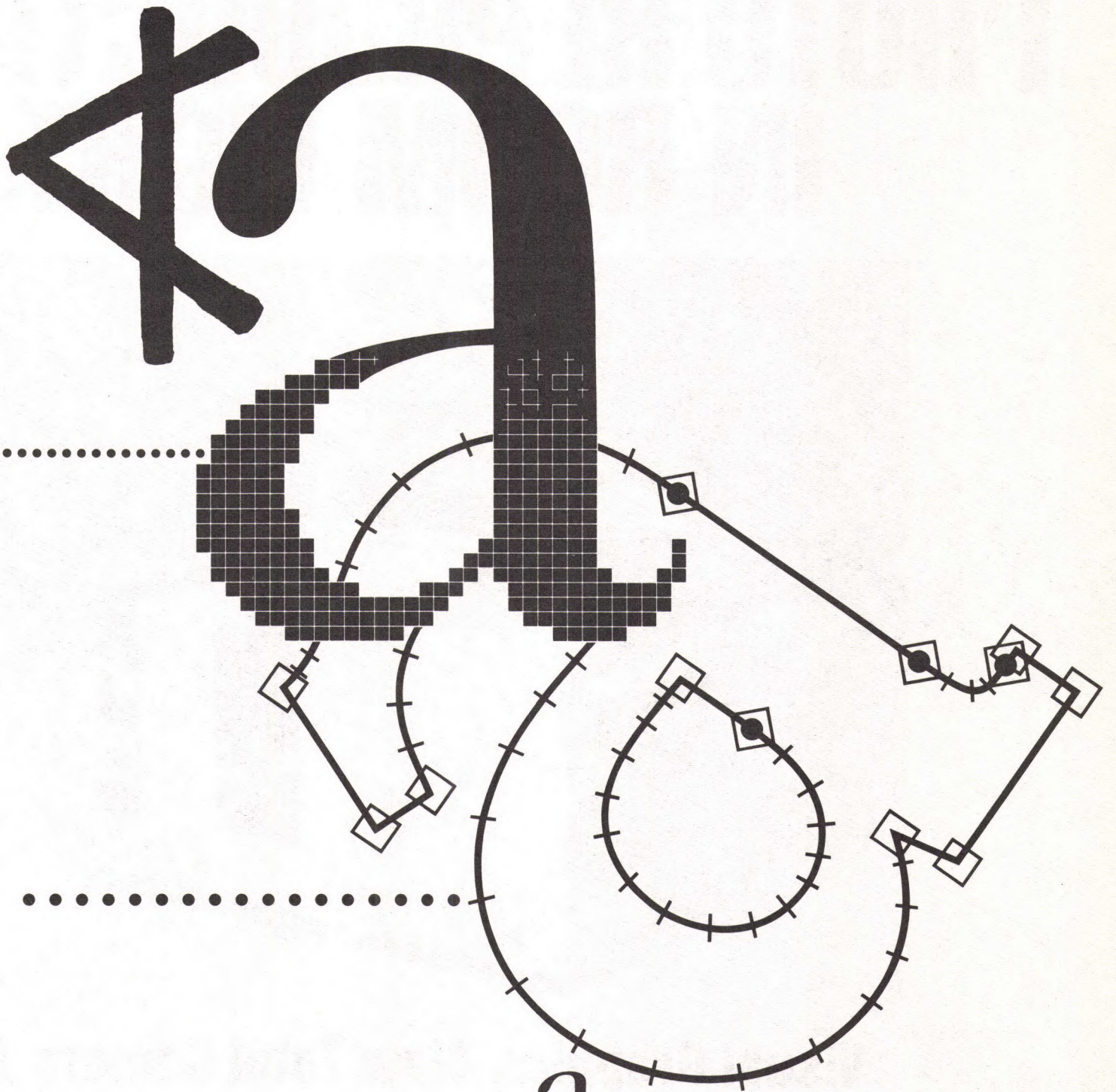
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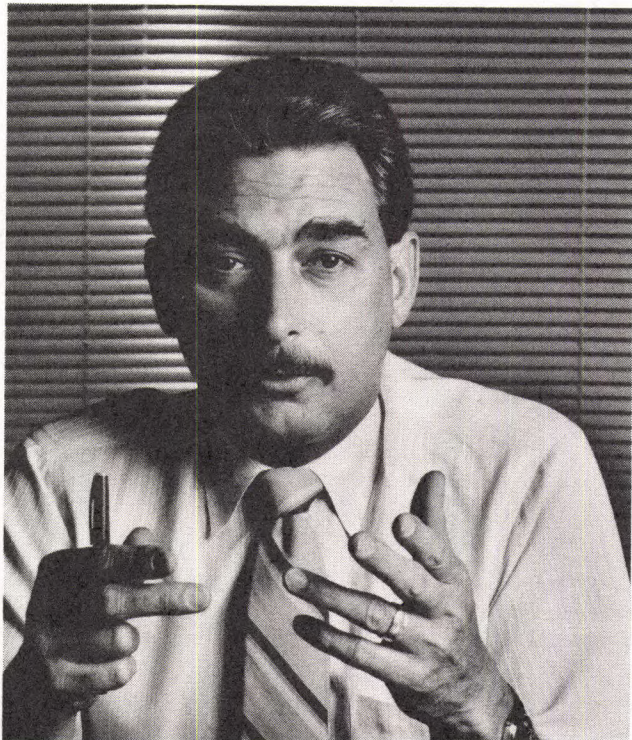
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John Waters photographed by Jeff Smith.

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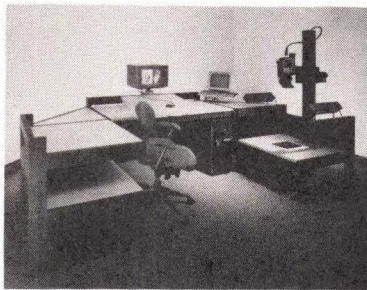
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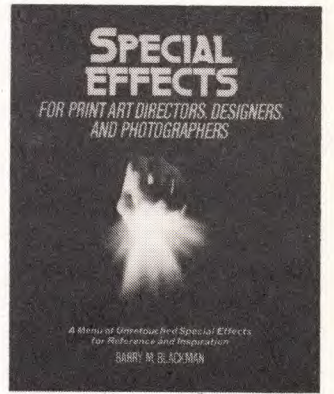
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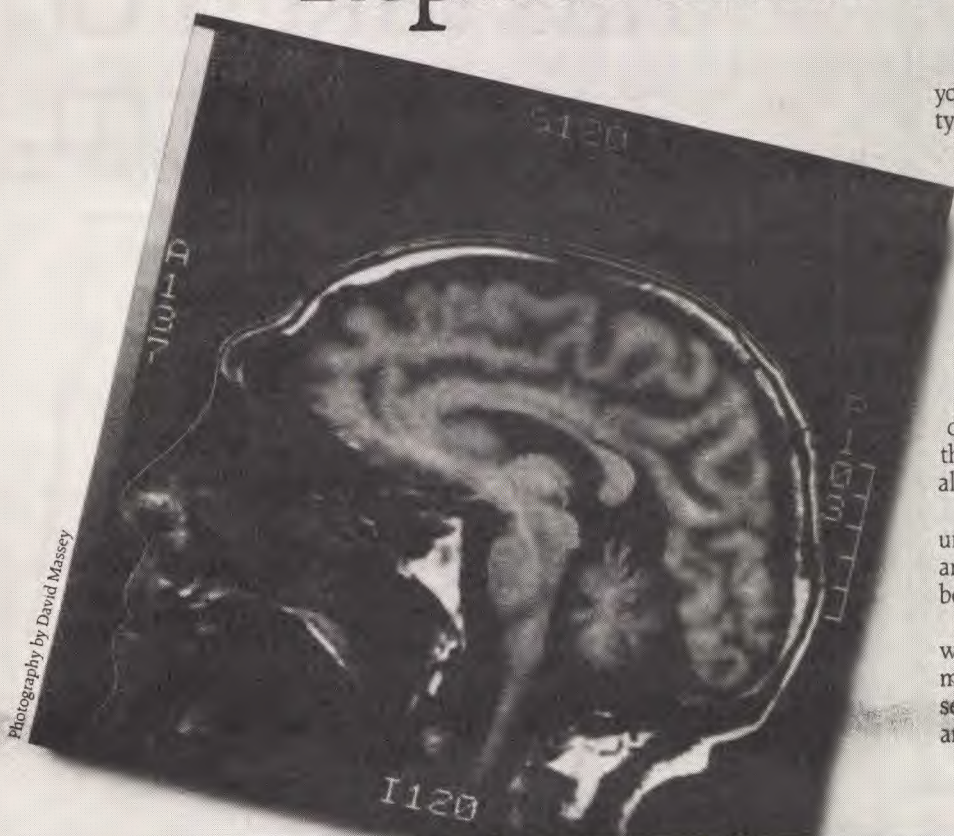
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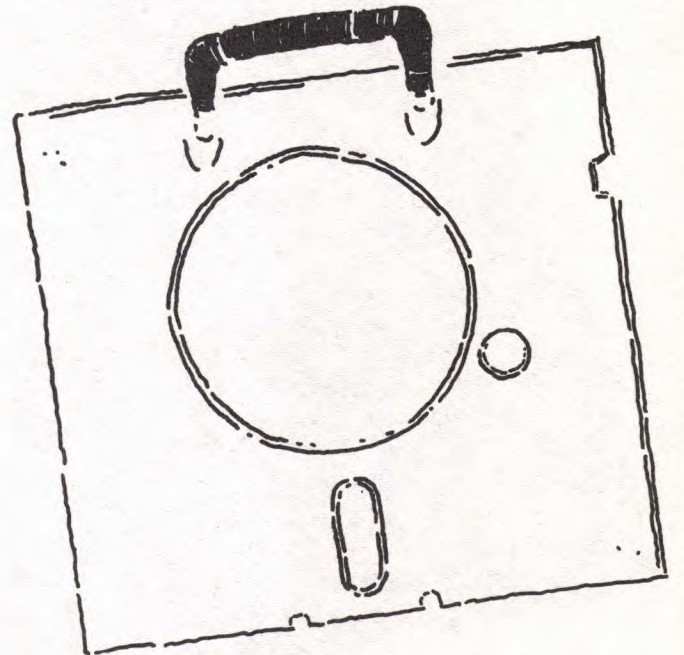
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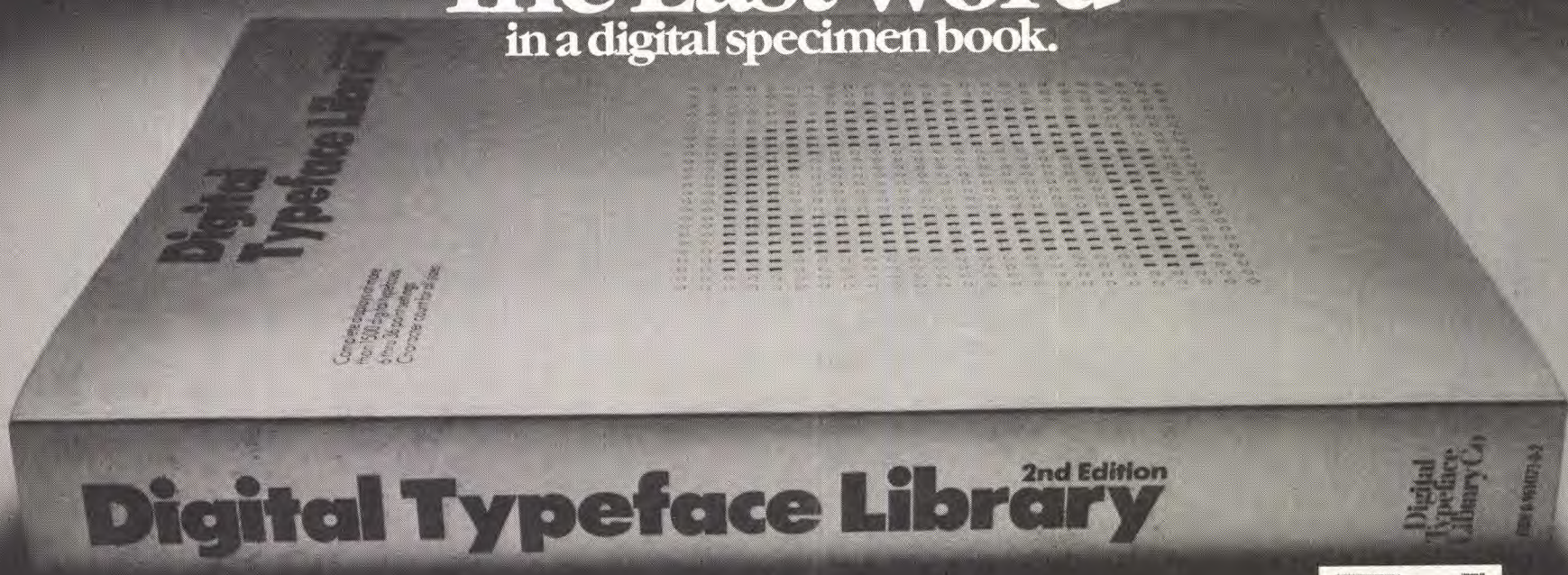
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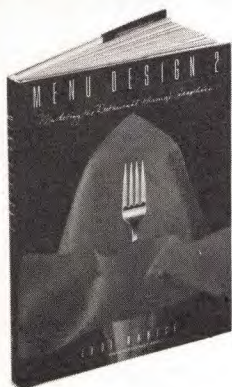


Continued from page 46.

### The Enschedé Catalog of Typographic Borders and Ornaments

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### Menu Design 2

by Judi Radice

A well prepared meal pleases your palate and a well designed menu pleases your eye. Here we have 200 different ways to please both. The menus are sectioned by category: Fine Dining, Informal Dining, Theme Restaurants, Ethnic Restaurants, Children's Menus, American Regional Menus, Specialty Menus, Hotel and Travel Menus.

Captions accompanying each menu provide information on the type of restaurant, decor, special menu features, the designer, art director, illustrator, printer, and pertinent production notes.

Published by PCB International, Inc., Glen Cove, NY. Distributed to the art trade in the U.S. by Letraset USA, 40 Eisenhower Drive, Paramus, NJ 07653. Distributed in Canada by Letraset Canada Limited, 555 Alden Road, Markham, Ontario, L3R 3L5 Canada. Distributed throughout the rest of the world by Hearst Books International, 1790 Broadway, New York, NY 10019. 9 x 12". 250 pgs. Over 256 color illustrations. Hardbound, \$49.95 plus \$3.50 shipping and handling in the U.S., and \$7.50 elsewhere.



### Repertoire-Modern Interior Design 1928-1929

Arranged and edited by Wolfgang Hageney

Five legendary portfolios: Modern Interior Design 1928-1929 have been reprinted by Editions Belvedere of France. The collection is considered a pioneer work in modern interior design. It features sketches, drawings and designs by famous architects and designers of the period. The book is divided into five sections, with each devoted to a different living area. It covers almost everything in a room from wallcoverings to floorcoverings.

Distributed by Robert Silver Associates, 307 East 37th Street, New York, NY 10016. 9 3/4 x 12 3/4". 312 pgs. 480 full-color, copyright-free, camera-ready illustrations. Text in English, French, German, Italian and Spanish. Hardbound, \$69.95.

### The Modern Dutch Poster: The First Fifty Years

Edited by Stephen S. Prokopoff

Marcel Franciscano's text takes us on a journey through Dutch poster history from 1890 thru 1940. The posters are shown and discussed chronologically within the history of the modern movement, pointing out artists and works of special distinction. Illustrated are a variety of styles, including Art Nouveau, the Arts and Crafts Movement, Expressionism, Dadaism and Russian Constructivism. Jan Toorop, Johan Thorn Prikker, R.N. Roland Holst, Bart van der Leek and Piet Zwart are just a few of the artists who are featured. Franciscano also traces the changing styles of the posters and the qualities that distinguish them from those of other countries.

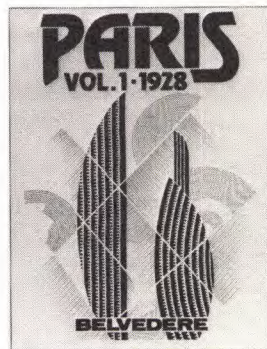
Each poster is fully documented, illustrated in full color and, when known, the content of the poster's commission, execution and printing are included. Poster text is translated. There is a special section containing biographies of the designers.

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### Paris Vol. 1 1928 and Paris 1929

Arranged and edited by Wolfgang Hageney

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### A Software Guide for Architects and Designers

by Janice Hillman and Susan Bickford

Intended as a reference book for architects and designers considering the purchase of a computer graphic system for professional use. Almost 200 computer graphic products are listed with information about hardware, applications, software capabilities and prices. Alphabetical listing of vendors and their products contains names, addresses, phone numbers, vendors, each product's name and a breakdown of the hardware needed for it. Cross indexed by product.

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#### International Calligraphy Today

This collection, from the 1980 calligraphy competition sponsored by ITC, represents the work of more than 100 calligraphers from five continents. (389 slides)

#### Japanese Typography

This slide lecture was delivered in New York City in 1983 by the Japan Typography Association. (85 slides)

#### The Calligraphy of Friedrich Poppl

An exhibition of the calligraphy of the late West German calligrapher and type designer. (90 slides)

#### Typo &

A 1983 exhibition of the work of nine contemporary Czechoslovakian designers. (225 slides)

#### Typographica USSR

A collection from the 1985 exhibition organized by the Artists Union of the USSR in Moscow, on Soviet typography, calligraphy and type design. (230 slides)

#### Typographic Treasures 1: Herb Lubalin

The graphic and typographic design of Herb Lubalin. This exhibition was formerly called "Lubalin in Paris." (150 slides)

#### Typographic Treasures 2: Professor F.H. Ernst Schneider

"Der Wasserman," a portfolio of the graphic design and typography of the late German designer Professor F.H. Ernst Schneider. (122 slides)

#### Typographic Treasures 3: Paul Rand

Fifty years of the typography and graphic design of Paul Rand. (392 slides)

#### Typographic Treasures 4: Gudrun and Hermann Zapf

Calligraphy, type design, and book design are featured in this exhibition of these West German designers. Also included are examples of bookbinding by Gudrun Zapf. (290 slides)

For additional information and copies of the rental agreements, contact Laurie Burns, Director, Public Relations and Educational Activities, ITC, 2 Hammaraskjold Plaza, New York, NY 10017, USA. Telephone: (212) 371-0699.





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NEW FROM ITC

## ITC Pacella™

Book  
Book Italic  
Medium  
Medium Italic  
Bold  
Bold Italic  
Black  
Black Italic

a

## ITC American Typewriter®

Light  
Medium  
Bold  
Light Condensed  
Medium Condensed  
Bold Condensed

## ITC Avant Garde Gothic®

Extra Light  
Extra Light Oblique  
Book  
Book Oblique  
Medium  
Medium Oblique  
Demi  
Demi Oblique  
Bold  
Bold Oblique  
Book Condensed  
Medium Condensed  
Demi Condensed  
Bold Condensed

b

## ITC Barcelona®

Book  
Book Italic  
Medium  
Medium Italic  
Bold  
Bold Italic  
Heavy  
Heavy Italic

## ITC Bauhaus®

Light  
Medium  
Demi  
Bold

## ITC Benguiat®

Book  
Book Italic  
Medium  
Medium Italic  
Bold  
Bold Italic  
Book Condensed  
Book Condensed Italic  
Medium Condensed  
Medium Condensed Italic  
Bold Condensed  
Bold Condensed Italic

## ITC Benguiat Gothic®

Book  
Book Italic  
Medium  
Medium Italic  
Bold  
Bold Italic  
Heavy  
Heavy Italic

## ITC Berkeley Oldstyle®

Book  
Book Italic  
Medium  
Medium Italic  
Bold  
Bold Italic  
Black  
Black Italic

b

## ITC Bookman®

Light  
Light Italic  
Medium  
Medium Italic  
Demi  
Demi Italic  
Bold  
Bold Italic

## ITC Caslon No. 224®

Book  
Book Italic  
Medium  
Medium Italic  
Bold  
Bold Italic  
Black  
Black Italic

## ITC Century®

Light  
Light Italic  
Book  
Book Italic  
Bold  
Bold Italic  
Ultra  
Ultra Italic  
Light Condensed  
Light Condensed Italic  
Book Condensed  
Book Condensed Italic  
Bold Condensed  
Bold Condensed Italic  
Ultra Condensed  
Ultra Condensed Italic

c

## ITC Cheltenham®

Light  
Light Italic  
Book  
Book Italic  
Bold  
Bold Italic  
Ultra  
Ultra Italic  
Light Condensed  
Light Condensed Italic  
Book Condensed  
Book Condensed Italic  
Bold Condensed  
Bold Condensed Italic  
Ultra Condensed  
Ultra Condensed Italic

## ITC Clearface®

Regular  
Regular Italic  
Bold  
Bold Italic  
Heavy  
Heavy Italic  
Black  
Black Italic

## ITC Cushing®

Book  
Book Italic  
Medium  
Medium Italic  
Bold  
Bold Italic  
Heavy  
Heavy Italic

## ITC Élan™

Book  
Book Italic  
Medium  
Medium Italic  
Bold  
Bold Italic  
Black  
Black Italic

e

## ITC Eras®

Light  
Book  
Medium  
Demi  
Bold  
Ultra

## ITC Esprit™

Book  
Book Italic  
Medium  
Medium Italic  
Bold  
Bold Italic  
Black  
Black Italic

## ITC Fenice®

Light  
Light Italic  
Regular  
Regular Italic  
Bold  
Bold Italic  
Ultra  
Ultra Italic

## ITC Franklin Gothic®

Book  
Book Italic  
Medium  
Medium Italic  
Demi  
Demi Italic  
Heavy  
Heavy Italic  
Friz Quadrata  
Friz Quadrata  
Friz Quadrata Bold

## ITC Galliard®

Roman  
Roman Italic  
Bold  
Bold Italic  
Black  
Black Italic  
Ultra  
Ultra Italic



# Collection Text/Display

g

## ITC Gamma™

Book  
*Book Italic*  
 Medium  
*Medium Italic*  
 Bold  
*Bold Italic*  
 Black  
*Black Italic*

## ITC Garamond®

Light  
*Light Italic*  
 Book  
*Book Italic*  
 Bold  
*Bold Italic*  
 Ultra  
*Ultra Italic*  
 Light Condensed  
*Light Condensed Italic*  
 Book Condensed  
*Book Condensed Italic*  
 Bold Condensed  
*Bold Condensed Italic*  
 Ultra Condensed  
*Ultra Condensed Italic*

## ITC Goudy Sans™

Book  
*Book Italic*  
 Medium  
*Medium Italic*  
 Bold  
*Bold Italic*  
 Black  
*Black Italic*

## ITC Isbell®

Book  
*Book Italic*  
 Medium  
*Medium Italic*  
 Bold  
*Bold Italic*  
 Heavy  
*Heavy Italic*

## Italia

Book  
 Medium  
 Bold

k

## ITC Kabel®

Book  
 Medium  
 Demi  
 Bold  
 Ultra

## ITC Korinna®

Regular  
*Kursiv Regular*  
 Bold  
*Kursiv Bold*  
 Extra Bold  
*Kursiv Extra Bold*  
 Heavy  
*Kursiv Heavy*

## ITC Leawood®

Book  
*Book Italic*  
 Medium  
*Medium Italic*  
 Bold  
*Bold Italic*  
 Black  
*Black Italic*

## ITC Lubalin Graph®

Extra Light  
*Extra Light Oblique*  
 Book  
*Book Oblique*  
 Medium  
*Medium Oblique*  
 Demi  
*Demi Oblique*  
 Bold  
*Bold Oblique*

## ITC Mixage®

Book  
*Book Italic*  
 Medium  
*Medium Italic*  
 Bold  
*Bold Italic*  
 Black  
*Black Italic*

m

## ITC Modern No. 216®

Light  
*Light Italic*  
 Medium  
*Medium Italic*  
 Bold  
*Bold Italic*  
 Heavy  
*Heavy Italic*

## ITC New Baskerville®

Roman  
*Italic*  
 Semi Bold  
*Semi Bold Italic*  
 Bold  
*Bold Italic*  
 Black  
*Black Italic*

## ITC Newtext®

Light  
*Light Italic*  
 Book  
*Book Italic*  
 Regular  
*Regular Italic*  
 Demi  
*Demi Italic*

## ITC Novarese®

Book  
*Book Italic*  
 Medium  
*Medium Italic*  
 Bold  
*Bold Italic*  
 Ultra

## ITC Quorum®

Light  
 Book  
 Medium  
 Bold  
 Black

## ITC Serif Gothic®

Light  
 Regular  
 Bold  
 Extra Bold  
 Heavy  
 Black

s

## ITC Slimbach™

Book  
*Book Italic*  
 Medium  
*Medium Italic*  
 Bold  
*Bold Italic*  
 Black  
*Black Italic*

## ITC Souvenir®

Light  
*Light Italic*  
 Medium  
*Medium Italic*  
 Demi  
*Demi Italic*  
 Bold  
*Bold Italic*

## ITC Symbol®

Book  
*Book Italic*  
 Medium  
*Medium Italic*  
 Bold  
*Bold Italic*  
 Black  
*Black Italic*

## ITC Tiffany

Light  
*Light Italic*  
 Medium  
*Medium Italic*  
 Demi  
*Demi Italic*  
 Heavy  
*Heavy Italic*

## ITC Usherwood®

Book  
*Book Italic*  
 Medium  
*Medium Italic*  
 Bold  
*Bold Italic*  
 Black  
*Black Italic*

v

## ITC Veljovic®

Book  
*Book Italic*  
 Medium  
*Medium Italic*  
 Bold  
*Bold Italic*  
 Black  
*Black Italic*

## ITC Weidemann®

Book  
*Book Italic*  
 Medium  
*Medium Italic*  
 Bold  
*Bold Italic*  
 Black  
*Black Italic*

## ITC Zapf Book®

Light  
*Light Italic*  
 Medium  
*Medium Italic*  
 Demi  
*Demi Italic*  
 Heavy  
*Heavy Italic*

## ITC Zapf Chancery®

Light  
*Light Italic*  
 Medium  
*Medium Italic*  
 Demi  
 Bold

## ITC Zapf International®

Light  
*Light Italic*  
 Medium  
*Medium Italic*  
 Demi  
*Demi Italic*  
 Heavy  
*Heavy Italic*



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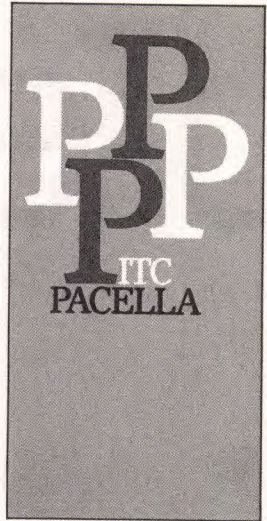
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### ITC Pacella Bold

abcde fghijklmnopqrstuvwxyz  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

Excellence in typography is the result of nothing more than an attitude. Its appeal comes from the understanding used in its planning; the designer must care. In contemporary advertising the perfect integration of design elements often demands unorthodox typography. It may require the use of compact spacing, minus leading, unusual sizes and weights; whatever is needed to improve appearance and impact. Stating specific principles or guides on the subject of typography is difficult because the principle applying to one job may not apply to another.

abcde fghijklmnopqrstuvwxyz  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

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abcde fghijklmnopqrstuvwxyz  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

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abcde fghijklmnopqrstuvwxyz  
 ABCDEFGHIJKLMNOPQRSTUVWXYZ

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 (j) \_\_\_\_\_ Other.

#### MY PRIMARY JOB FUNCTION IS:

(Check One Only)

- (k) \_\_\_\_\_ Artist, Illustrator.  
 (l) \_\_\_\_\_ Graphic Artist, Art Director, Creative Director.  
 (m) \_\_\_\_\_ Display and Package Design.  
 (n) \_\_\_\_\_ Pasteup Artist, Typographer, Keyboarder.  
 (o) \_\_\_\_\_ Type Director, Type Buyer.  
 (p) \_\_\_\_\_ Advertising Manager, Sales Promotion Manager.  
 (q) \_\_\_\_\_ Production Manager, Office Manager.  
 (r) \_\_\_\_\_ Printing Buyer, Purchasing Agent.  
 (s) \_\_\_\_\_ Editor, Writer.  
 (t) \_\_\_\_\_ Teacher, Instructor.  
 (u) \_\_\_\_\_ Audio Visual.  
 (v) \_\_\_\_\_ Principal Officer.  
 (w) \_\_\_\_\_ Secretary, Typist, etc.  
 (x) \_\_\_\_\_ Other.

#### NUMBER OF PERSONS EMPLOYED IN YOUR ORGANIZATION

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Mon organisation et/ou je fais partie de communications visuelles \_\_\_\_oui \_\_\_\_non.

Je suis étudiant \_\_\_\_oui \_\_\_\_non.

#### CLASSIFICATION PAR PROFESSIONS

(Ne cocher qu'une seule fonction)

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 (h) \_\_\_\_\_ Publicité de société, Conception, Promotion.  
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 (j) \_\_\_\_\_ Autres.

#### MON ACTIVITÉ PRINCIPALE EST:

(Ne cocher qu'une seule fonction)

- (k) \_\_\_\_\_ Artiste, Illustrateur.  
 (l) \_\_\_\_\_ Artiste graphique, Directeur artistique, Directeur de création.  
 (m) \_\_\_\_\_ Conception de l'exposition et de l'emballage.  
 (n) \_\_\_\_\_ Metteur en pages, Typographe, Claviste.  
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 (v) \_\_\_\_\_ Agent principal.  
 (w) \_\_\_\_\_ Secrétaire, Dactylographe, etc.  
 (x) \_\_\_\_\_ Autres.

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Ich bin Student \_\_\_\_ja \_\_\_\_nein.

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(Bitte eine ankreuzen)

- (a) \_\_\_\_\_ Druckerei (Akzidenzdruck, Schnelldruck, usw.).  
 (b) \_\_\_\_\_ Schriftsetzerei (Werk- oder Layoutsatz).  
 (c) \_\_\_\_\_ Werbeagentur, Grafikdesignateller, Freischaffender.  
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 (j) \_\_\_\_\_ Sonstiges.

#### MEINE HAUPTBERUFSTÄTIGKEIT:

(Bitte eine ankreuzen)

- (k) \_\_\_\_\_ Künstler, Illustrator.  
 (l) \_\_\_\_\_ Grafiker, Art-Direktor, Kreativ-Direktor.  
 (m) \_\_\_\_\_ Entwurf von Verpackungen oder Auslagen.  
 (n) \_\_\_\_\_ Reinzeichner, Schriftsetzer.  
 (o) \_\_\_\_\_ Typograf, Type-Direktor, Einkäufer von Schriftsatz.  
 (p) \_\_\_\_\_ Werbe- oder Verkaufsförderungsleiter.  
 (q) \_\_\_\_\_ Produktionsleiter, Bürovorsteher.  
 (r) \_\_\_\_\_ Drucksacheneinkäufer.  
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 (t) \_\_\_\_\_ Lehrer, Ausbilder.  
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 (v) \_\_\_\_\_ Firmeneigentümer, leitender Angestellter.  
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#### ZAHL DER BESCHÄFTIGTEN MEINER FIRMA ODER BEHÖRDE:

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